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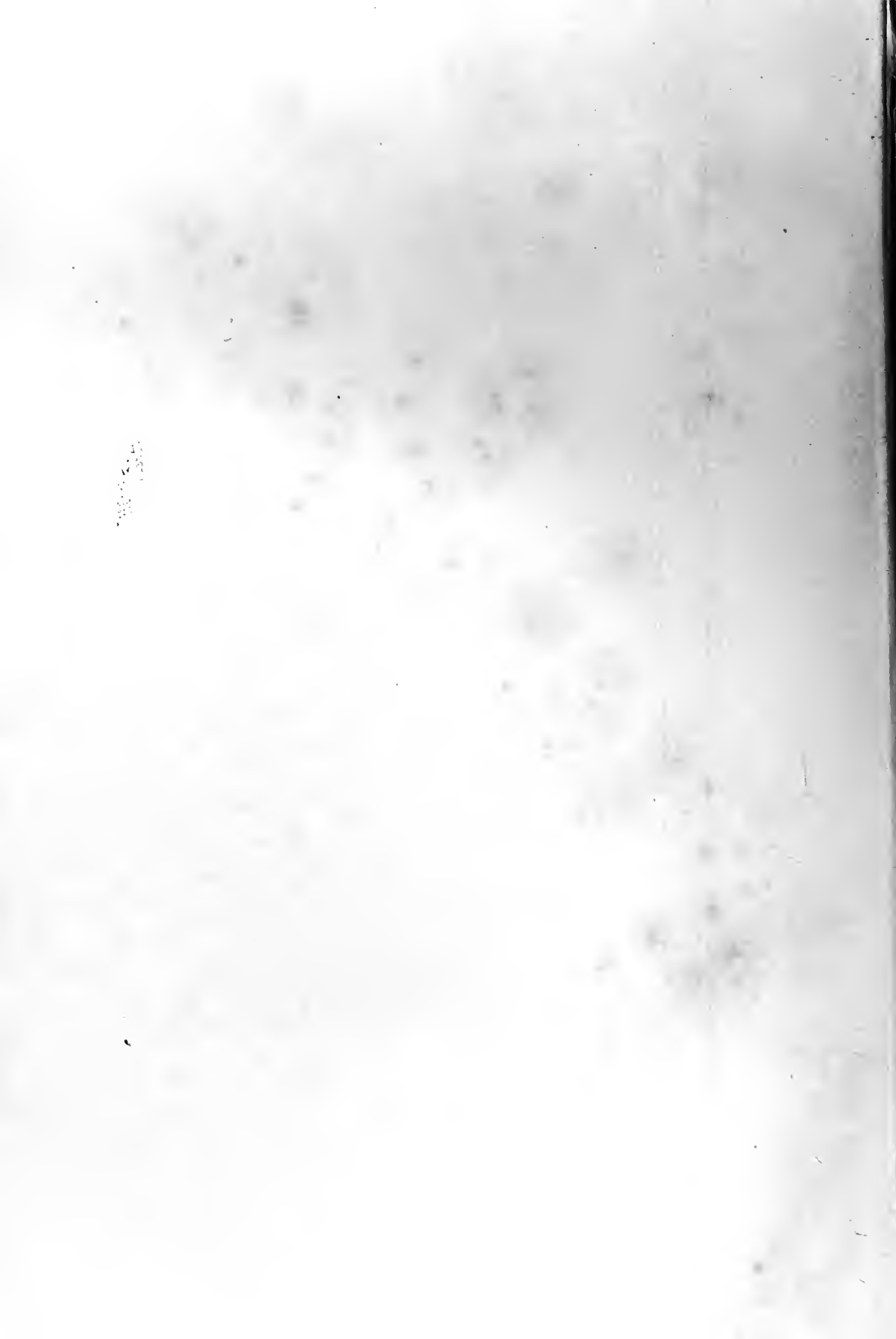
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A SYMPOSIUM PREPARED UNDER THE
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PRIZE DESIGN FOR POSTER

By Gertrude Grace Hark

A PUPIL OF THE

Pennsylvania Museum and School of Industrial Art

PHILADELPHIA PA

PREFACE.

TO understand American schools and American school work one must understand Americans. This is no easy matter, for in a sense Americans do not understand themselves. They believe themselves to be a people intensely practical; they are, in fact, a nation of idealists, who in all their institutions "cling to faith beyond the forms of faith," striving to translate into practice ideas of freedom and democracy, whether conditions permit or no. This is particularly true of their educational system. Possessed of the belief that the State owes every child free schooling, and of the conviction that democracy's surest bulwark is a highly educated people, they have erected a mighty fabric whose warp and woof bind all the land and whose ornaments stand in the high schools, which raise their bulk above the rooftops of every country town.

In this school system one may find the merits and shortcomings inherent in any scheme which would strive to give an education to a multitude born under the law "free and equal," but destined to find that freedom and equality tempered and conditioned by a thousand restrictions of the social world and a thousand more of heritage and mental capacity. To the observer who remembers that this essence of idealism permeates American character, much will be revealed when he comes to study the teacher in the schools. So mindful, he will be prepared to comprehend that attitude otherwise puzzling in its apparent willingness to accept the superficial and in its continued readiness to turn to fresh experiment. With eye grown sympathetic he will see this superficiality in large measure the result of an effort to make each pupil realize his individuality, and to bring home to him his duty to express himself in direct and personal fashion. Experiment, too, he will see as a constant search for this very

self-expression and as an ever cheerful willingness to try some better way to reveal to the worker his own creative power.

Grown of just such mixed motives—ideal and practical—there has gradually come into being what may be termed an American system of teaching the arts. This deals with the work in drawing, construction and design, and with the elements of æsthetic training which are taught in primary, intermediate and high schools. With this system of teaching this volume is concerned. The constructive or manual work is treated incidentally, but an effort has been made to present the other phases of the work in the words of teachers who are doing it. Thus it is hoped to make plain the story of its growth and the spirit of its teachings.

As a volume, this symposium represents a contribution of the American Committee of the Third International Congress for the Advancement of Drawing and Art Teaching, to the interests of the meeting to be held in London in August, 1908. This, however, is but one expression of its purpose. In a broader sense, it is a contribution by the members of the profession in America to the literature of the subject, and is offered as an earnest of their desire to aid in the creation of a professional spirit which is willing to labor in unwonted fields to advance the interests of art teaching. The separate articles will, it is hoped, not only make plain to strangers the nature of the American theory and practice, but will serve to present to the thousands of art teachers throughout the United States a conspectus of the field in which they are at work. Such a view, it is believed, cannot but lend to the interests of the arts and, through a realization of the extent and importance of the field, to a still keener professional pride and feeling of responsibility.

The book has still another and an important duty to perform, one indeed which served as a first cause for its creation. This obligation is to explain the exhibition contributed to the London Congress. This explanation, it was hoped, could have been made in detail as a chapter by James Hall, the distinguished chairman of the American Official Committee. Untoward circumstances having made this impossible, it is

left to the various contributors to the volume to make plain the significance of the composite showing made by the American schools. Those, therefore, who would understand the meaning and the relation of the different phases of the work throughout the grades, must read these in the various explanations and comments here offered. For those who will not see the exhibition at the Congress, the illustrations of the text must serve. The latter have been made numerous and as representative as possible of different cities, and of different forms of practice. For two reasons the work in applied design has particularly been emphasized; one because examples of pencil drawings and nature work in mass, reproduce with great loss of quality, the other because the teaching of applied design has so grown in importance as to warrant more than ordinary attention. In this connection cordial thanks are due and are given to those who have contributed the illustrations which are shown.

One word should be added of the writers of the separate chapters. Busy people all, they have put aside pressing tasks to take up the pen in place of the familiar brush or crayon. For their generous support the present writer is deeply grateful; without it the book had been impossible. An attempt to make plain in the field of the arts something of the force which animates their teaching, this symposium is, in a way, a resultant of the thing it would explain. It is the product of a spirit which finds pleasure in service, a spirit which moves the many to work together that the cause of the arts may prosper.

THE EDITOR.

NEW YORK, June, 1908.



ILLUSTRATION. SENIOR CLASS, TEACHERS COLLEGE, NEW YORK, N. Y.

ART EDUCATION IN
THE PUBLIC SCHOOLS
OF THE UNITED STATES

THE DEVELOPMENT OF ART EDUCATION IN THE PUBLIC SCHOOLS.

BY JAMES PARTON HANEY.

WERE one to hang in exhibition today the drawings done in the school rooms of fifty years ago, the yellowed sheets would excite smiles not a few. There is a fashion in drawing, as in dress, and quaint as seem to us the poke bonnets and panniers of a past generation, they are scarcely less curious than the artificial copies and stiff geometric figures made by the wearers of farthingale and crinoline. But the change in the case of drawing is more than a mere change in fashion. It is a change rather in point of view toward the work, the results to be achieved, and the aims of the subject as part of the public school curriculum. It is the purpose of this review to consider the more important agencies which have brought this change about.¹

The early history of drawing, like the early history of other school innovations, offers the familiar picture of a small and scattered group of enthusiasts on the one hand, and an apathetic public and antagonistic school faculty on the other. The first teachers of drawing offered their subject at a time when both school and community differed much from the present. The country was then largely in the hands of farmer and business man. The manufacturer played as yet a minor part in the community life. The apprenticeship system was still in vogue, and the industrial drawing needed by the worker was taught him at his bench. The schools were few and small and the school term short, while the curriculum had not had grafted upon it the several subjects which a later and more diversified age finds necessary. The country, then strongly commercial, saw the business man's interests entrenched in the schools. As the three R's were necessary to good clerical work, they formed the pillars of the pedagogic temple. In the commercial man's ideas of a

¹Besides the references made in the text, very serious obligation is due for many of the facts touching the early history of drawing, to the important compilation of documents on Art and Industry, edited by Col. I. Edwards Clarke, of the Bureau of Education, Washington, D. C. This is a valuable source book for the story of the arts in American schools.

good clerk, drawing played no part; it was not necessary to be able to draw or to design if one were to keep books and cast accounts.

Thus the subject at its introduction met the active antagonism of school authorities, who, better than they knew, reflected the interests of the commercial life around them. What drawing did appear was expressed in terms of culture rather than of use. It was accepted as a means of refining the taste and of giving, particularly to young ladies in private schools, the finishing touch of art to an education incomplete without a few lessons upon the harp and a few others in sketching in pencil or sepia. The earliest approach was largely through the copy, and technical skill was sought through the reproduction of tame little pictures, filled with tame little ruins and dejected mill-stones leaning one on the other, with a few conventional spurts of grass between.

It was in Massachusetts, a State always friendly to the development of experiments of promise, that we find in 1821 a public school master with both prescience and enthusiasm, advocating insistently that drawing play a daily part in the work of the school child. This was William Bentley Fowle, who had been a member of the school committee, but was suddenly drawn, through the illness of the head master of one of the public schools, into the latter's position.²

Mr. Fowle adopted the monitorial or Lancasterian system, in which the older pupils became assistants to the master, and it is of interest to note that this school (which developed between the primary and higher grades) has since, without its monitorial features, grown into the great intermediate school system to be found throughout the country.

Mr. Fowle had the modern schoolmaster's love of blackboards, then a new addition to the school's equipment. He introduced twelve of them into his school, and made the drawing of maps upon these boards a daily exercise. Not only was this map drawing done, but linear drawing, especially of geometrical figures. Opposition, however, soon had this innovator by the heels, and the jealousy of other schoolmasters succeeded within two years' time in relieving him of his office. So enthusiastic a teacher, however, would not down, and we soon hear of him again as head of a private female school, the forerunner of the modern girls' high school. In 1827 he translated from the French an elementary work on the free-hand drawing of geometric figures.

²See *American Journal of Education*, Henry Barnard, Editor, Volume 10, June, 1861.

Mr. Fowle's book must have met with some success, as a second edition soon appears containing "The Elements of Perspective Drawing," while in 1830 a third edition was required. In the last we find directions for drawing various geometrical figures by the aid of instruments. A few pages of arithmetic and geometry are added, with some outline illustrations, showing orders of architecture, problems of perspective and geometrical diagrams. The translator notes in his preface that this "Elementary treatise on drawing, adapted to the use of common schools, cannot but be well received by teachers besides the professions which make the art of drawing their particular study. Anatomists, naturalists, mechanics, travelers, and indeed all persons of taste and genius, have need of it to enable them to express their ideas with precision and make them intelligible to others. Notwithstanding the great utility of this branch of education, it is a lamentable fact that it is seldom or never taught in the public schools, although a very large proportion of our children have no other education than these schools afford. Even in the private schools, where drawing is taught, it is too generally the case that no regard is paid to the geometrical principles on which the art depends. The translator appeals to experience when he asserts that not one in fifty of those who have gone through a course of instruction in drawing can do more than copy such drawings as they are placed before them."

It was in 1827—the year in which Mr. Fowle issued his little treatise—that the Boston public schools felt more sharply the entering wedge of the new subject. In that year it was introduced into the English high school, where from 1827 to 1836 it was a permitted study in the upper class and after the latter year an obligatory one, "But until 1853, as there was no special teacher of drawing it received little or no attention."³

But a short time after these tentative moves had been made, we find the example of Continental schools being held up before American educators. In 1838 Professor Stow was called upon to report to the legislature of Ohio on the Prussian schools, and in his statement notes "The universal success and beneficial results with which the arts of drawing and designing, vocal and instrumental music have been introduced in the schools." Stow's report in its entirety is to be found in the October

³Second semi-annual report of Superintendent Philbrick, Boston Public Schools, 1874.

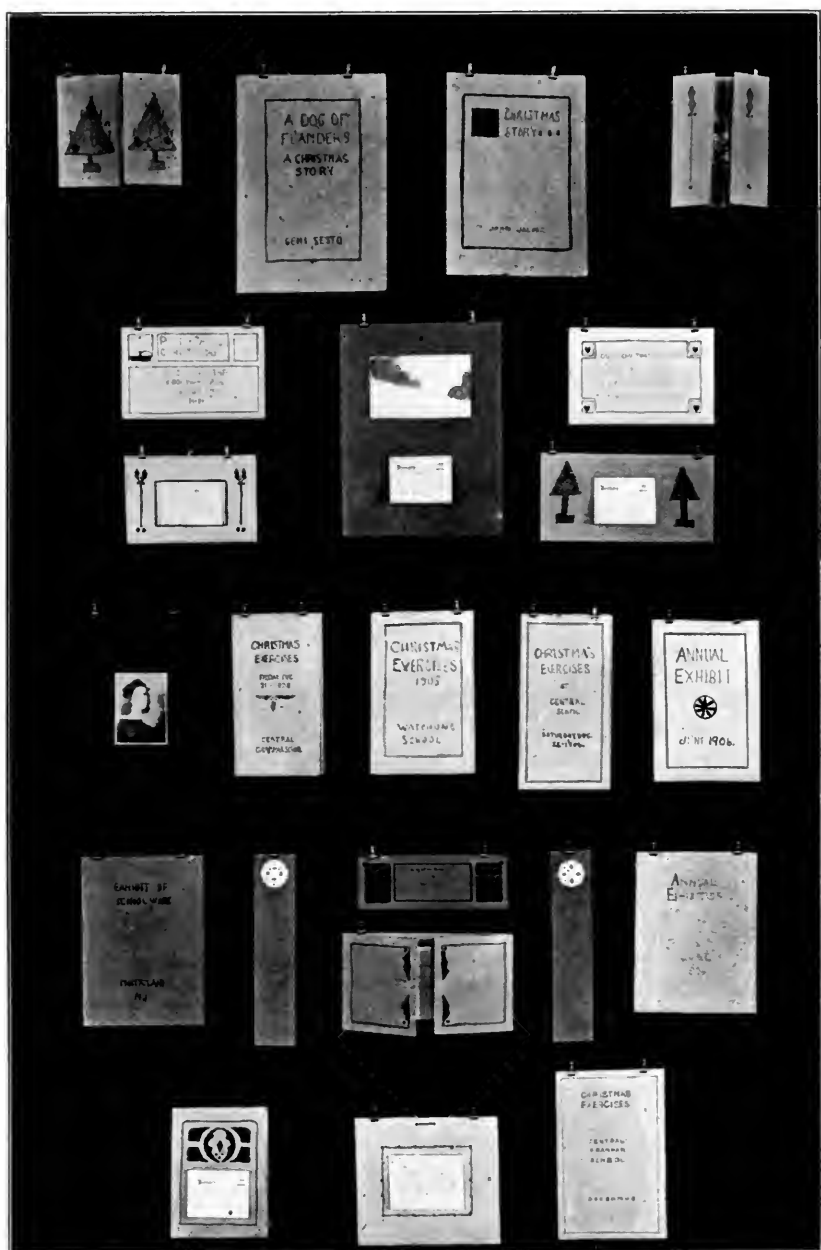
number of the Connecticut Common School Journal for 1838. This magazine, edited by Henry Barnard, was then published monthly.⁴ Its far-sighted editor, later to become distinguished as the first United States Commissioner of Education, was at that very time delivering many addresses throughout the country on the subject of industrial education. In these appeals he urged that drawing be taught in the common schools for the training of artisans.

A year after Professor Stow's report, the house of Peabody in Boston issued a manual on the method of teaching linear drawing. This had been written by Mary T. Peabody, a public-spirited lady who had for two years previously been teaching drawing gratuitously in the Franklin School in Boston. Her success in the class room led to the organization of a group of primary teachers—nearly one hundred in all—before whom she developed her method of approach to the simple outline and geometric figures she had used in her own class work. Another set of drawing copies was in 1842 issued as an aid to the class room teacher. This was by Josiah Holbrook, and took the form of some three dozen cards which prescribed an approach through geometric figures to the outlines of familiar objects. The industrial application of the knowledge thus acquired seemed, however, in the words of Clarke, "never to have been apprehended by the author."

As distinguished from what may be considered the educational point of view of the earlier advocates, we find the work of Rembrandt Peale, who, as a leading artist of Philadelphia, was interested in art for its own sake. A true enthusiast, Peale offered his services in 1842 to the controllers of the public schools of his city and agreed to superintend without charge the introduction of drawing into the elementary grades. He had already for two years served as drawing teacher in the high school at a nominal salary, that he might prove the value of his plan, but his generous offer was received in a critical spirit by the controllers, whose idea of drawing was either that of the fashionable boarding school or of the engineer. He was finally permitted to introduce the subject into the elementary schools, but the opposition he met was so persistent and annoying that after a few months he gave up in despair. The work he inaugurated in the high school was, however, continued for many years along the lines he suggested.

In 1845 the house of Biddle in Philadelphia published under the

⁴Published from 1838 to 1842 under the direction of the Board of Commissioners of the common schools.



APPLIED DESIGN, PRIMARY GRADES, MONTCLAIR, N. J.

title of "Graphics" a drawing-book by Peale in which he explained his system in detail. Two points form his major recommendations. First: that the pupil copy patterns and later draw from nature, and second: that he learn free-hand drawing before attempting the use of instruments. This hand-book was used in the schools of Philadelphia for years after its introduction.

Other cities were now beginning to realize the necessity for some form of drawing in the grades. In most cases it is in the high school that the subject first appears, generally as training in the making of geometrical figures and highly conventional ornaments. By 1848 Baltimore had a well organized course of this description under the direction of William Minifie, an author of various text-books, some of which are in use to the present day. Among the manuals he published was one issued as a hand-book on drawing. This found a considerable audience, and in 1852 was introduced into the department of art of the Government School of Design of Great Britain. It is therefore not unreasonable to suppose that Walter Smith, who was later to become the director of drawing in Boston, had himself used this text-book while attending the government art school of Marlborough House (later South Kensington) and had been trained in the very system taught by the Baltimore teacher with such success.⁵ But the Nemesis which pursued Fowle and Peale failed not to overtake Minifie. After two years in the high school he was dismissed and his systematic training was abandoned for the older flat, pictorial copy with its ruins and its dejected mill-stones.

The city of Cleveland, Ohio, in 1849 introduced drawing as a regular exercise into the schools. In the higher grades this was taught by Miss Crosby, an art teacher, and in the primary schools by the grade instructors. In Miss Crosby's brief term of office we have an early illustration of a conviction often held by school boards, that a few months' contact with a highly trained teacher of drawing will enable teachers of the grades so far to absorb her knowledge, temperament and skill, that her guidance may be dispensed with. Fallacy though this is, it appealed to the Cleveland school men, and the very excellence of the earliest drawing was used as argument to prove the special teacher's services no longer needed.

It was the expectation that the class teachers would themselves keep up the drawing unaided, and indeed they did make strong efforts to meet

⁵Clarke, "Art and Industry," Part I, page 31.

this wish.⁶ Many took private lessons under Brainerd, a student of science, whose interest in the subject was so keen that for several months he visited the schools without compensation and supervised the class-work of his students. Brainerd was not an advocate of the geometric approach to his subject, nor did he commend the formal copying which had excited the indignation of Minifie. His course was to familiarize the pupils as soon as possible with the principles of perspective that they might sketch natural objects with freedom and accuracy. At the request of the School Board he issued a series of lessons which is referred to in the Cleveland School Report of 1857 as having then run through two editions. After the first month of his voluntary service in the schools, he was employed by the Board and was for some seven years in charge of the drawing, which was given one hour a week in the upper grades and one-half that time in the lower classes.

THE INTERNATIONAL EXHIBITION OF 1851.

The year of 1851 saw a "World's Fair" at Hyde Park, London. This, the first of that series of international exhibitions which have played so large a part in the education of the civilized world, had a profound effect upon the teaching of drawing both in England and in America. For years before this, the English artist, Benjamin Robert Haydon, had, through addresses and memorials, advocated the teaching of art through public classes. "His object was not only to refine the arts, but to promote industry, encourage trade, and extend the knowledge of all classes. He wished to bring the nation to regard art with more serious interest, and to lift ideal art out of the darkness into which the Reformation had thrust it, and the hesitation of Reynolds, coupled with the apathy and ignorance of our nobility, kept it jammed down, and he saw further than his contemporaries."⁷

It is not possible here to trace Haydon's repeated efforts to interest the government in art instruction for the masses, but were such efforts followed they would be found to lead in each case to disappointment. The great fair, however, offered an argument far stronger than any of those before adduced. In the halls of the exhibition buildings the Eng-

⁶Freese, "Early History of the Cleveland Public Schools," published by the Board of Education, Cleveland, Ohio, 1876.

⁷Haydon, F. W., "A Memoir of Benjamin R. Haydon," London, 1876. Vol. I, page 469.

lish people were suddenly and painfully brought to realize that their artisans lacked much in skill, taste and artistic training when compared with the workers on the Continent. Fortunately, the English people had, in their Prince Consort, one wise to take advantage of the mortification and concern caused by the exhibition. At his instance the Government School of Design was reorganized, and under the name of South Kensington soon influenced through its branches the whole of England.

The origin of this School of Design dates back to the Parliamentary recommendation for its establishment in 1835. It opened in 1837. In 1841 branch schools extended its influence to the manufacturing districts, the state giving annual grants for the purpose of paying teachers and purchasing equipments. These grants increased until the annual appropriation, fifteen years after the school's establishment, amounted to \$75,000, of which the branches in Manchester, Birmingham, Leeds and other cities absorbed one-half. The school, however, failed to meet the expectations of the founders, and rumors of dissatisfaction became rife even before the Hyde Park Fair. A Parliamentary Commission of Inquiry was appointed in 1849, which recommended reorganization just after the international exhibition opened. The top-heavy counsel which had attempted to run the institution was thereupon abolished and a "Department of Practical Art" was constituted, with Mr. Cole as superintendent and the designer Redgrave as "art adviser." The wise advice of the Prince Consort was taken in all of these matters, and we can detect his voice in the speech to Parliament made this year by Victoria, who states that: "The advancement of the fine arts and of practical science will be readily recognized by you as worthy the attention of a great and enlightened nation. I have directed that a comprehensive scheme shall be laid before you, having in view the promotion of these objects toward which I invite your aid and co-operation."

Under the stimulus from the throne a rapid extension of the South Kensington schools was undertaken; a science division was added, and the Parliamentary grants were greatly increased, so that twenty years later the annual appropriation was over one million and a half dollars. One of the first moves of the new school was to encourage the training of teachers for the elementary schools. In 1857 these teachers had their salaries increased \$25.00 a year, provided they passed an examination in drawing, and taught the subject satisfactorily in the grades. In the same year

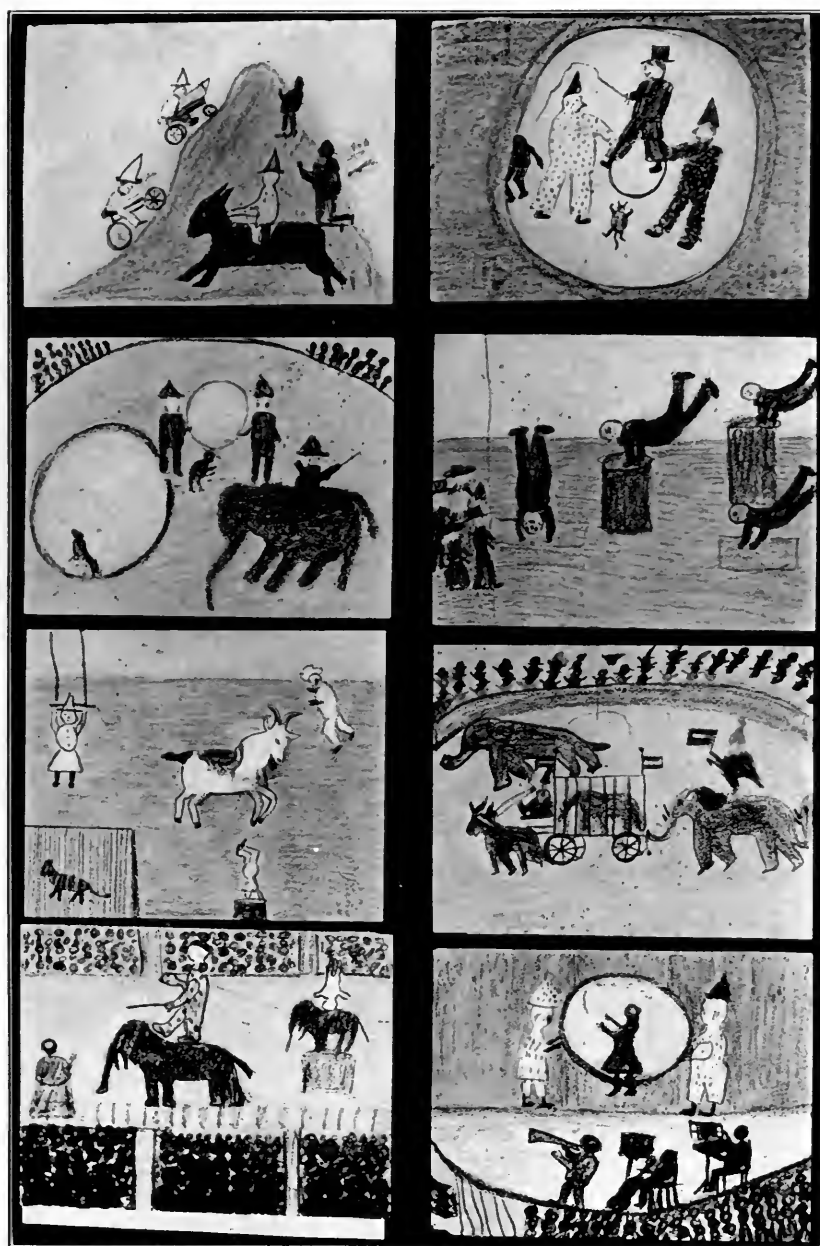
the central art training schools moved from Marlborough House to South Kensington, so that hereafter the latter name is identified with this determined effort on the part of the British Government to foster the æsthetic talents of its people.⁸

These important moves in the English school world were destined, in the not distant future, to have a considerable effect upon teaching in the United States, for it is to South Kensington that the State of Massachusetts is soon to turn to secure a supervisor familiar with the scheme of training which the English people had devised to offset the shortcomings revealed by the Hyde Park exhibition. Various Americans had also read the lesson, and in 1857 there appeared in Barnard's "American Journal of Education" a series of articles by M. A. Dwight on "Art as an Important Branch of Education." In these discussions obvious morals are drawn from the late experience of the English people.

Some three years later Massachusetts recognized drawing as a permissive study, the subject appearing for the first time in the thirty-eighth chapter of the General Statutes, published in 1860. Says the report: "Algebra, vocal music, drawing, physiology and hygiene shall be taught by lectures or otherwise, in all public schools in which the school committee deem it expedient." A permissive statute of this description was soon found, however, to have all the weakness of a law which does not provide for its enforcement, so that nine years later, in Chapter 80 of the Laws of '69, the State Board of Education is directed to plan a course of free instruction for all cities having more than 5,000 inhabitants. In the year following, the permissive statute was made mandatory by a requirement that "every city or town having more than 10,000 inhabitants shall annually make provision for giving free instruction in industrial or mechanical drawing to persons over fifteen years of age, either in day or evening schools, under the direction of the school committee."

This Act was approved May 17th, 1870. In the thirty-fifth annual report, the same year, is found an analysis of the reasons which led England to establish her national training school, and with this there is a recommendation that the State authorize the establishment of free technical schools for instruction in branches common to the leading industries. Not, however, until thirty-five years later did this suggestion of

⁸The notes of the South Kensington School are taken from the history of the Science and Art Department in the Thirteenth Annual Report.



ILLUSTRATIVE DRAWING, "THE CIRCUS." THIRD YEAR, ELEMENTARY SCHOOLS,
NEW YORK, N. Y.

Governor Claflin and his associates take definite form in the creation of the Massachusetts Industrial Commission.

The nine years between the first permissive statute in Massachusetts and the definite requirement that later followed, would doubtless have been shorter had not the country meanwhile experienced the agony and turmoil of a great Civil War. Many phases of education were interrupted and changed by this struggle, from which the troubled people emerged into what was, in more senses than one, a new commercial era. The years following the war saw the rapid development of a thousand industries, saw huge cities gather to themselves the best of the blood raised on the farm, and the old time processes of manufacture and the waning apprenticeship system disappear before improved machinery and the division of labor. The school system had of necessity to be reshaped in many ways to meet not only the new urban and industrial conditions, but those other requirements which a more scientific study of teaching was fast developing.

DRAWING FROM 1870 TO 1893.

The movement which led to the Massachusetts requirement in regard to drawing gathered force in the middle sixties. There is no reference to the subject in the Report of the State Board for 1868, but among the extracts from the reports of various town superintendents throughout the State are those of five superintendents who note the claims of drawing, and in two or three cases urge it strongly. Three years later, in the Report of the State Board for 1871, there are extracts referring to the new study from no less than forty-five towns in the State, an increase due to the mandatory provisions of the new law. Many of the superintendents at first advocated the subject of drawing as an aid in acquiring the art of penmanship, but as they came to appreciate the value of the work they ceased to look to the three R's to bolster it in the curriculum.

There was now introduced into Massachusetts one who was to do much in stimulating the interest throughout the State. This was Walter Smith, who, largely at the instance of Charles C. Perkins, of the Boston schools, was brought from South Kensington to initiate and perfect a plan for introducing drawing throughout the city and State. Mr. Smith

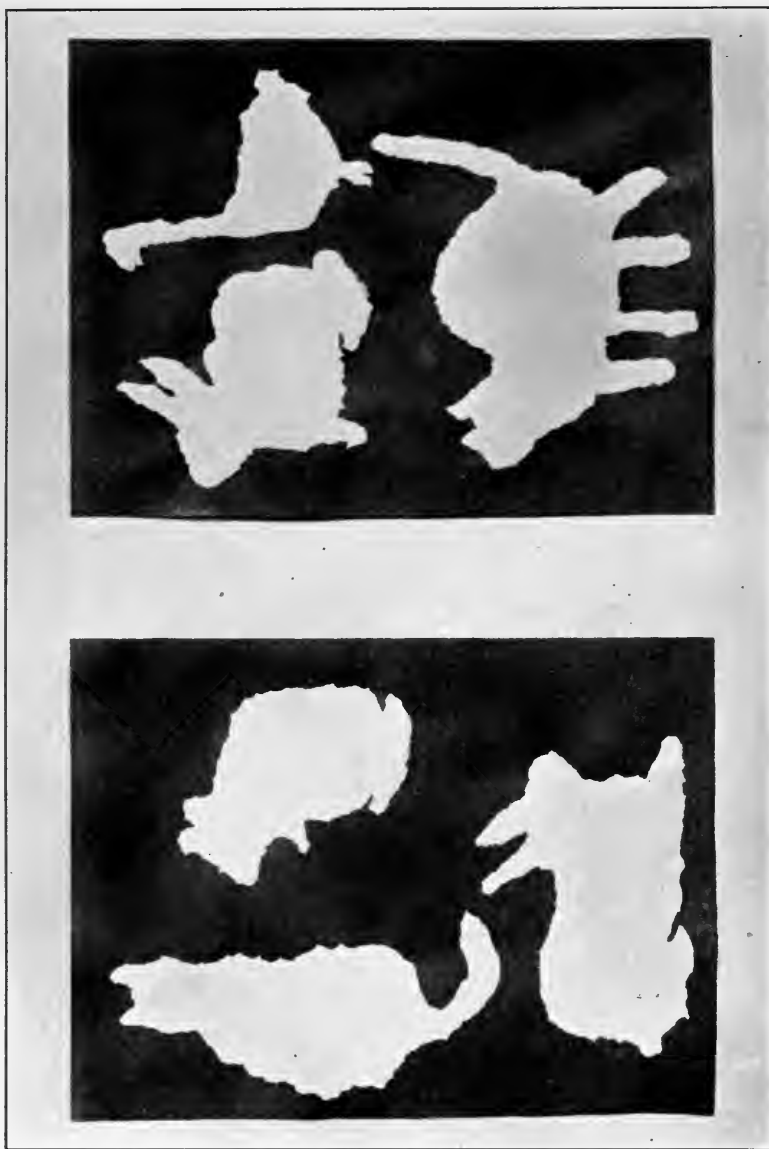
had been trained in South Kensington, and was at this time art master in charge of the branch school at Leeds. His engagement is announced in the State Report for 1870, which also authorizes the establishment of three evening schools for drawing in the city of Boston, and refers to the large classes recently formed in Springfield, Worcester, Salem, Taunton, and a number of other Massachusetts towns.

Mr. Smith was jointly employed by the city and the State, his time being equally divided between his two employers. As director of the State work he was required to visit the cities and towns which were by the new law compelled to introduce drawing. He lectured at teachers' institutes, visited State normal schools and directed the Normal Art School when this was organized. Under his stimulus there were prepared a number of annual exhibitions of drawings, as well as the State exhibition shown at Philadelphia during the Centennial. Out of his experience at institutes and in the class rooms he developed a series of exercises which were published, and widely disseminated throughout the Union.

For thirteen years Mr. Smith labored in the field, rendering excellent service to the cause and laying a broad foundation for the work of his successors. As time progressed, however, certain difficulties of temperament on his part, and jealousies engendered among commercial people interested in text-books and materials, made his position less and less tenable, until finally he felt himself obliged to withdraw to accept the head mastership of the art department of the technical college at Bradford, England.

So much has the work of the first Massachusetts director influenced the teaching of drawing in the elementary schools that some consideration must be given to the important steps taken at his instance. One of the most significant of these was his insistence from the first, that the class teacher do the work in drawing. He called the blackboard the chief corner-stone of his fabric, and began his teaching in 1871 with free-hand drawing made from ornaments placed upon the board. This work he followed very soon with drawings from the model, and in 1872 and '73 by geometric drawing and perspective taught from the board. At the end of the latter year he introduced in his teachers' normal class, work in elementary design.

The three subjects mentioned comprised the Boston course of study in drawing, and class teachers in large numbers were induced to study



•
FREE TEARING, FIRST YEAR, ELEMENTARY SCHOOLS, CLEVELAND, OHIO.

this course in normal classes until they were prepared to receive a teacher's certificate. In an address to grammar school teachers, delivered in 1881, Mr. Smith noted that out of the one thousand and forty-five teachers employed in the public schools, one thousand and forty had taken normal lessons in drawing, and had received certificates of proficiency.

It had been simple enough for the legislature to pass a requirement that the cities throughout the State introduce drawing into their elementary schools, but it was quite a different matter to secure teachers for the new subject. The normal schools at that time gave practically no attention to drawing, so it soon became evident to the new director that a school for the training of teachers was absolutely essential to the success of the State movement. In the effort to develop this school he was strongly supported by Mr. Philbrick, the far-sighted superintendent who had urged his acceptance of the State position. In 1872 the superintendent, on his individual responsibility, went before the Legislative Committee on Education, with a bill providing for the establishment of a State Normal Art School. Mr. Perkins and Secretary White, of the State Board of Education, joined in urging the committee to report favorably. After a year of agitation, the sum of \$7,500 was set aside for this purpose. The school was opened November 6th, 1873, and still stands, the one State school in the country devoted entirely to normal art training.

Originally established in a private house, the new school was soon moved to larger quarters, and again removed in 1881 to the "Deacon House" in Washington street. In Mr. Philbrick's address at the school commencement in '76 it was announced that within a year the school would be housed "in a noble and appropriate edifice on the State land at the corner of Boylston and Dartmouth streets." This indeed would have been a most advantageous site, as it was within a stone's throw of the Museum of Fine Arts. Mr. Philbrick's prophecy, however, was not to come true, and, to the great regret of the friends of the school, the State land was finally devoted to the use of the Institute of Technology.

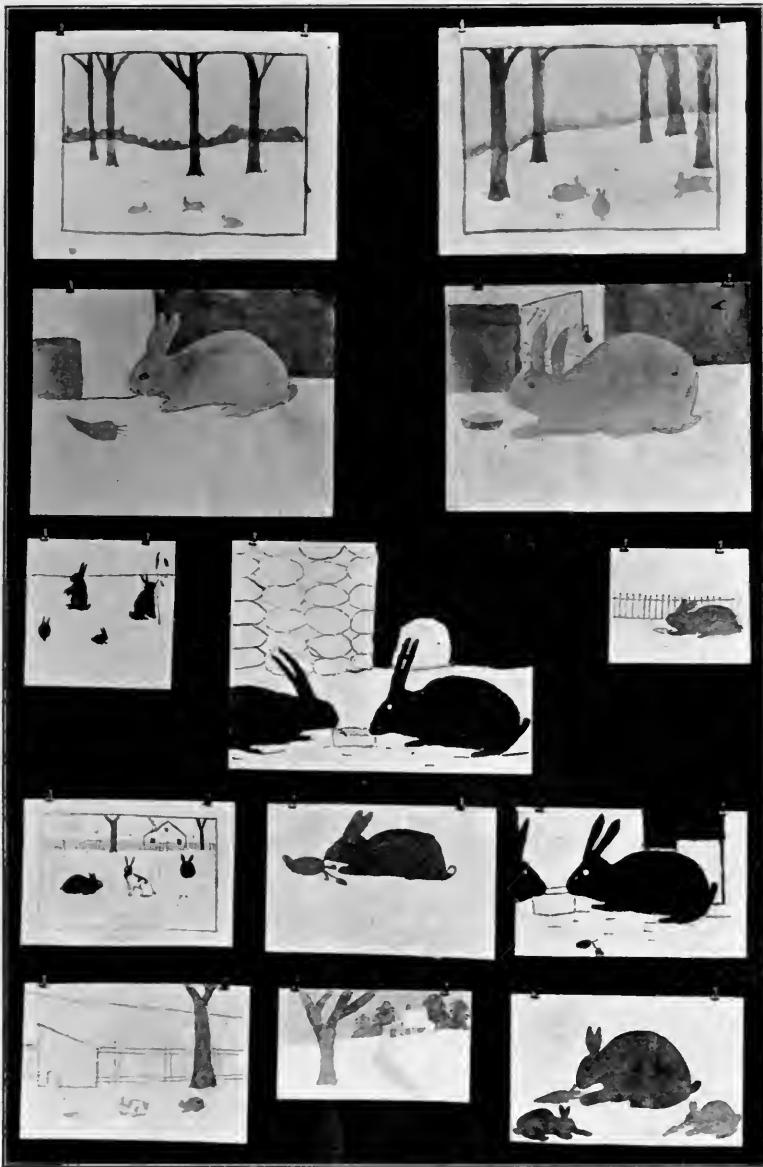
The Normal Art School opened with a corps of three professors and five instructors and with one hundred and thirty-three students, forty-seven of whom were men. The proportion of men students entering rose for a year or two, and then declined, until in 1880 there were one hundred and seventy-nine women students and sixty-six men. Three years

after the opening of the school its work was shown at Philadelphia, and did much to stimulate the interest in drawing in elementary education throughout the country.

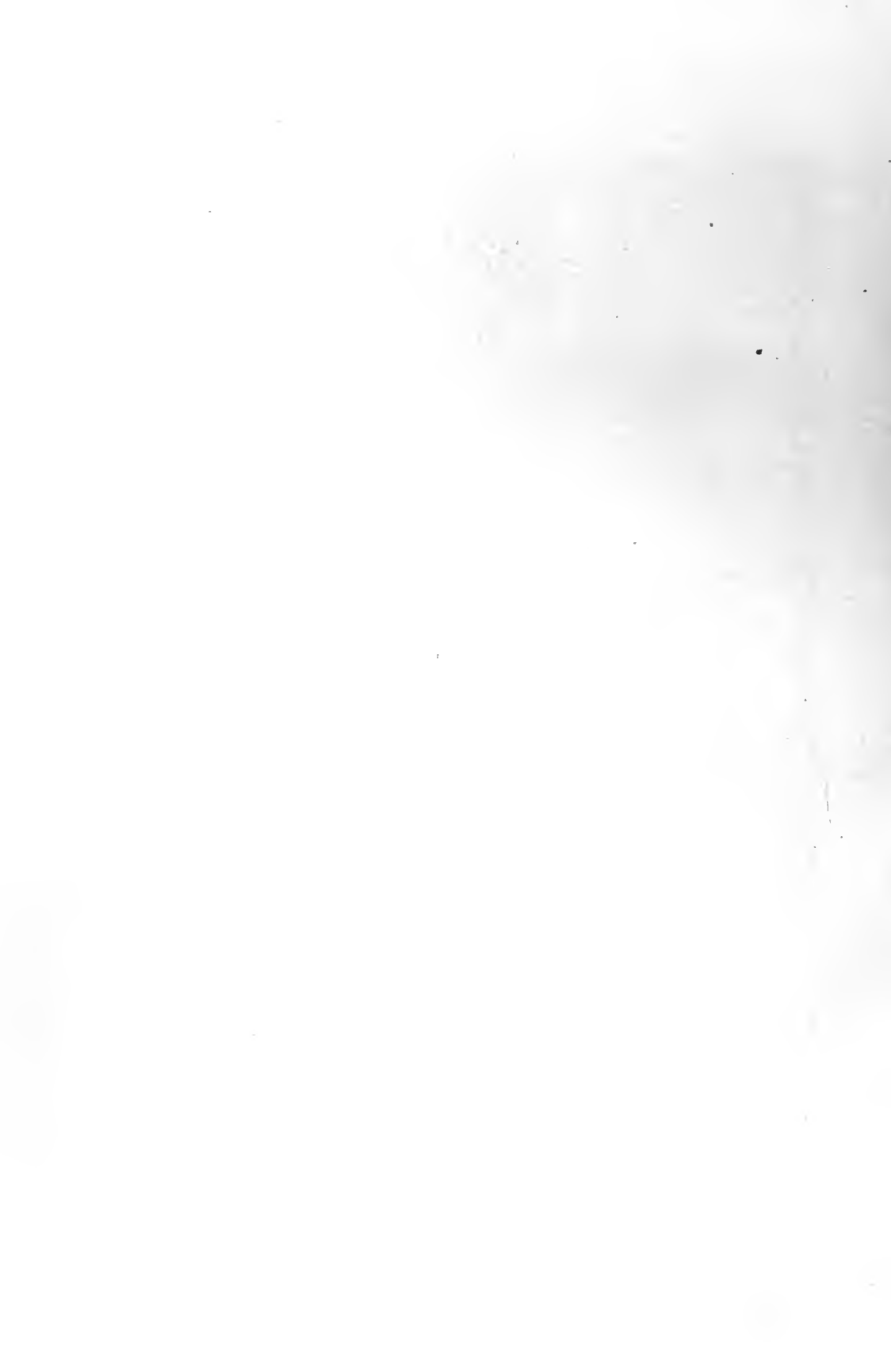
Before turning to the work of other cities, it is important that consideration be here given to that interesting figure who was school superintendent of Boston and who so aided to hold up Mr. Smith's hands in the early years of his directorship. John D. Philbrick was a brilliant member of that distinguished group of men who have served in turn as superintendent of schools for Boston. No one, in the light of modern ideas of school teaching, can fail to be impressed with the insight and breadth of view made plain in the reports which came from his hands over thirty years ago. He was elected to the superintendency of the Boston schools in December, 1856, and in 1874 presented a report to the board in which he reviewed the history of this double decade of the Boston schools. In this report he recites the history and present condition of drawing in the schools. To Horace Mann he gives credit for the introduction in 1848 of drawing as one of the grammar school studies, and goes on to recite his own personal efforts to obtain in 1856, as a loan from the art department of the English Government, a small collection of drawing materials and models.

Later in the report he refers to his successful efforts in 1864 to have drawing made obligatory in the upper grades. The drawing books written by Mr. Bartholomew, a high school teacher, were then introduced into the grammar classes. He speaks in high terms of the work of the director, Walter Smith, and notes the growth of the drawing staff, which had on it by 1874, beside the director, seven local supervisors for the grades and eleven special teachers in the evening schools. He refers also to the annual exhibition of drawing, instituted by Walter Smith, and to the normal drawing classes organized by the director and held on Wednesday and Saturday afternoons throughout the year. Through this and other reports there are constant reference to the work of Charles C. Perkins. The latter was chairman of the committee on drawing, and had lent his every aid to secure funds for its development.

Other cities had meanwhile responded to the lessons of the exhibitions of 1851 and 1867. Drawing was introduced into Washington in 1868, the pupils of the school being required to purchase drawing cards or books. The work was shaped after the model offered by the Boston



ILLUSTRATIVE DRAWING, SECOND YEAR, ELEMENTARY SCHOOLS,
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schools and the Washington committee, in the course of its deliberations, called in Walter Smith as adviser. Their next step was to secure the services of a supervisor. Mrs. Susan E. Fuller, trained in the New York School of Design for Women, was appointed to the position, and continued to serve until her death in 1907.

In 1872 the city of Cleveland introduced drawing throughout its school system, engaging Frank Aborn, a graduate of the Technical School at Worcester, as director. With his technical training, Mr. Aborn gave the subject a practical turn which drew from the commissioners of the Centennial Exhibition special mention and a medal for the excellence of the work shown. The city of Columbus, Ohio, in the following year, adopted the Boston system and a year later engaged as supervisor Walter S. Goodnough, a graduate of the Bridgewater, Massachusetts, Normal School. Mr. Goodnough instituted a Saturday Normal School of similar nature to the classes organized for teachers in Boston, and also developed an evening school of the arts.

Affected by the example of Massachusetts, both Maine and New York soon passed acts requiring instruction in drawing in the elementary schools. The act of Maine was permissive, and stated that "any city or town may annually make provision for giving free instruction in industrial or mechanical drawing to persons over fifteen years of age, either in day or evening schools, under the direction of the superintending school committee." The State superintendent of schools, Warren Johnson, followed this by strong recommendations that drawing be added to the branches prescribed by law. In his report for 1874 he included a forceful article by C. B. Stetson, entitled "Drawing; What It Is and Why It Should Be Taught in the Public Schools."

Just before the legislature of Massachusetts passed its law of 1870 making drawing a required study in the schools, an art department was established in the High School of Syracuse, with a class for the training of public school teachers. This step was indicative of a movement throughout the State of New York. Pressure was brought to bear upon the legislature to follow the lead already given by Massachusetts and Maine. The recommendations made took shape during the legislative session of 1875, and in May of that year a mandatory law was passed requiring instruction in drawing in the normal schools and "in at least one department of the schools of each city." Each union school or free

school district was also required to give instruction unless excused by the superintendent of schools.

Neil Gilmour, then State superintendent of schools, in a circular which he issued early in August of 1875, interpreted the law referring to elementary schools, by stating that City Boards of Education might introduce the work either in the primary, intermediate, or grammar departments. He suggested, however, that the beginning be made in the grammar schools and recommended the employment of special teachers "for a time," adding "but drawing, like other branches of study, must ultimately be taught by the regular teachers."

It must not be gathered that drawing was thus introduced for the first time into the schools of New York State. Many cities and union school districts had included it as a part of their instruction for a number of years. This was also true of a number of other States which never reached the point of taking legislative action, but left to the initiative of individual cities, the development of drawing in their respective schools.

THE CENTENNIAL EXHIBITION.

Influential as had been the international exhibitions of 1851 and 1867, a world's fair was now to be held which was in a much more striking way, to affect the development of industrial art throughout the country. This was the exhibition held at Philadelphia in 1876 to celebrate the hundredth anniversary of the nation's establishment. As an agent in raising public standards of taste it did striking service. The great picture galleries were a revelation and a delight to thousands who had never before had an opportunity to see pictures in such numbers and excellence. The contributions of foreign nations also excited admiration for the display of skilled craftsmanship, with a realization, similar to that created in England in 1851, that the country must look to itself if it would compete with the state-trained artists of foreign workshops.

Walter Smith was far too wise an administrator to fail to take advantage of the opportunity offered to present at Philadelphia the merits of his work in Boston and throughout the State of Massachusetts. The great fair had not given to the public schools a hundredth part of that space which was to be offered for their exhibits at the expositions in Chicago and St. Louis, but in the small rooms which were available



OBJECT AND ILLUSTRATIVE DRAWING, "HIAWATHA," THIRD YEAR, ELEMENTARY SCHOOLS, NEW YORK, N. Y.

there were hung drawings from the Normal Art School and from twenty-four of the towns of Massachusetts. It is evident that this work attracted no little attention, for Smith states in his report for 1877 that over 30,000 people visited this collection within three days.

Two of the foreign exhibitions in the Centennial lent particular aid to the movement for instruction in the arts. The first was the English showing, which, compared with the exhibition of 1851, was a striking commentary on the advance which English manufacturers had made in the arts. The other was the manual work shown by Russia. This came as a great surprise to those who were ignorant of the fine work of the Russian peasant artisans, and unconscious of the striking advance which had been made in technical training in the Imperial School at Moscow. It was the exhibition from this school which suggested to Dr. Runkle, head of the Massachusetts Institute of Technology, the model for the shops introduced into the latter institution. From these shops the lessons learned at the Centennial were destined to develop and spread through the high schools to the elementary grades of a score of cities, the constructive work striking its roots downward until it met a similar practice extending upward from the kindergarten.

After the Centennial, many reports from city and State superintendents of schools presented recommendations in favor of drawing and offered arguments based on the showing made at Philadelphia. New York City had introduced drawing in 1875 in obedience to the State law, and in 1880 the Superintendent of the City Schools noted over two thousand four hundred classes in which drawing was regularly taught. The Superintendent of Cincinnati in the same year commended the marked advance made in the subject, which had been introduced into the schools shortly after the Civil War. In the following year the latter city reorganized its drawing department with a superintendent and four assistants.

Significant action now followed by the National Association of School Superintendents, which met in Washington in 1879 and passed, among other resolutions, one stating that industrial drawing should form one of the fundamental branches of study in all grades. This resolution was indicative of the firm place which the subject had by this time secured in the elementary curriculum. It may be added that the Committee of Fifteen of the National Education Association in 1895 put the Association

again on record by the recommendation of its "sub-committee on the correlation of studies" that drawing be taught for at least an hour a week from the second to the eighth year.⁹

POST CENTENNIAL DEVELOPMENT.

The effect of the Centennial on both lay and teaching public, together with the industrial development of the country now proceeding in giant strides, was to foster the creation of a variety of institutions to provide for teachers schooled in the arts of drawing and design. The United States Bureau of Education secured statistics in regard to these art schools in 1881 and was able to present a list of thirty-seven such institutions, of which no less than twelve had been organized since the Philadelphia exposition. This round dozen of schools included the Art School of The Art Institute of Chicago, The Decorative Art Society of Baltimore, The School of the Boston Museum of Fine Arts, The Art School of Smith College, the school established by The Art Association of Springfield, The Society of Decorative Art of New York, The School of Design of Vassar, The Women's Art Museum Association of Cincinnati, The Columbus Art School, The Pennsylvania School of Industrial Art, The Rhode Island School of Design, and the school of The Washington Art Club. A few of these institutions were created for the purpose of training painters and illustrators, but in a large majority of cases they also sought to train teachers of drawing and design.

Another significant force very shortly came to the fore in a movement known under the general title of "Child Study." Born of the scientific attitude which was coming to be taken toward all knowledge, and fostered by G. Stanley Hall, Colonel Parker and the brilliant band of men and women who studied under these leaders, this characteristic phase of the so called "New Education" lent the aid of psychologist and physiologist to the plea that the growing child be given large and varied opportunity for motor expression—for "doing," that is, through drawing and constructive work of all kinds.

The work of Hall and Parker, together with the contributions of Dewey, Lukens, Barnes, Sully, Scott, O'Shea, and a score more, served to change materially some of the phases of the course of study which

⁹Report of Committee of Fifteen, New York, 1895, page 93.



ILLUSTRATIVE DRAWING, SECOND AND THIRD YEARS, ELEMENTARY SCHOOLS,
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Walter Smith had sought to develop. By this time Smith's own star had sadly set. He had retired from the Normal Art School in the summer of 1881, after rendering his only report to the school committee of the City of Boston. In this document he recites the efforts he had made during his nine years of service, to develop drawing in both the elementary and high schools. During these years he had incorporated his plan of teaching in a series of drawing-books which had been introduced by superintendents in a number of other cities. These books, and others made by rival authors, took the place of the cards which had been used as copies by previous generations of pupils. The older copies had offered for the most part pictorial illustrations for the children in what would now be called the intermediate and grammar grades. They lacked the more systematic and formal approach which Smith believed essential to success.

Smith's system, to use his own words, was: "The basing of all drawing on a geometrical foundation and, by use of instruments, to learn the properties of regular form; and the practice also of exercises in design." He advocated the drawing model in the form of geometric discs and solids, and planned his lessons in sequential exercises very appealing to the schoolmaster. It is, however, to be suspected that these had no great interest for the pupil. The æsthetic elements which appeared in his work were of similar dry and rather formal type. With other teachers of drawing, he had yet to learn that a real interest in design and an intelligent appreciation of it, can only be secured when the patterns made are for use.

Various other drawing books appeared upon the market, developed by commercial houses, which saw in the rapidly increasing interest in the subject, opportunity for profit in purveying needed text-books and supplies. To the energy of these establishments was due in no small degree the introduction of drawing in numberless towns throughout the Middle West. In the successive editions of these text-books, one may note from year to year, an increasing freedom in the lessons suggested for all pupils and a growing emphasis on the teaching of appreciation of fine form and good pattern, by the use of much illustrative matter. This change, however, was slow. As a whole the drawing books for the lower grades long retained their original studied approach through lines, oblongs, pennants and geometric interpretations of natural forms. This continued until the spirited and child-like work done from imagination, life and brightly

colored toys, by teachers spurred by the "child-students," sounded the first strokes of the knell of the drawing book in the elementary schools.

To the child study movement previous reference has been made. It formed one aspect of the physiological study of education, which in the closing quarter of the Nineteenth Century served to emphasize the organic basis of education. Genetic psychology, with its careful studies of instincts and interests, came as a quickening breeze into the educational field. It made plain not only the natural reactions of childhood, but also the necessity of considering the individual child and the peculiarities of his particular growth and development.

To the interested teachers of drawing the interpretations of childish sketches made by Lukens,¹⁰ O'Shea,¹¹ Barnes¹² and others came as a sharp commentary upon the approach which had been made through dot, line, and triangle. It was seen that the drawing of the little child is not a drill which he is willing to undertake to perfect technical skill, but a normal means of expression coming before writing, and serving to tell something which the child's limited vocabulary will not permit him to present in words. To quote Lukens: "The things children like to draw are heads of imaginary people, human figures much dressed up, scenes illustrating stories, trees, flowers, houses, animals. Three-fourths of their drawings are human figures with human interests linked with them." Mrs. Maitland, in an interesting study of some fifteen hundred drawings, found but five per cent. of the children who voluntarily made geometric designs, while forty-five per cent. of the drawings contained human figures, and nearly twenty-five per cent. animals.

With these lessons made plain to drawing supervisors were others that did not fail to affect their attitude toward the more formal approach to the subject. Chief among the latter was a growing emphasis on the social elements in education and on the necessity of relating the work of the elementary grades in intimate fashion to the neighborhood interests which make up the environment of every school. Offered by Dewey,¹³ Baldwin,¹⁴ Doepf¹⁵ and others, this idea of the school's relation to society served to influence to a constantly growing degree, the attitude of each

¹⁰ "Pedagogical Seminary," Vol. XI, page 97.

¹¹ National Education Association Report, 1894, page 1017.

¹² "Studies of Education," Vol. II, Philadelphia, 1902.

¹³ "School and Society," New York, 1900.

¹⁴ "Industrial Social Education," Springfield, 1903.

¹⁵ "Place of Industries in Elementary Education," Chicago, 1902.



SAND TABLE PICTURE, FIRST YEAR, ELEMENTARY SCHOOL, MONTCLAIR, N. J.

supervisor toward the course of study. It came more and more to be seen that not only should the work of the lower grades be both free and individual, but that it should reflect the particular interests of the school. This idea, born of a few years, is yet in the process of development. It has inevitably acted to displace the set and sequential exercise from its point of vantage, and to oblige each supervisor to devise, in a greater or less degree, a course of study particularly adapted to the school in which it is offered.

It is not to be assumed that the changes referred to only affected the primary grades. Other and not less important alterations took place coincidentally in the work for the higher classes. The study of color, which in the early 80's was to be found here and there as a formal learning of color names from charts and paper tablets, blossomed within a decade into the wide use of water color, from the class of the a-b-c-darian to that of the highest grade of the high school. With this study there was also begun a much more serious effort to teach the principles of design.

THE INTERNATIONAL EXPOSITIONS OF CHICAGO AND ST. LOUIS.

Excellent opportunity was offered to supervisors to observe the newer tendencies in their work in the huge international exposition held in Chicago in 1893. Thousands of square feet were there given to the display of educational work, which had been squeezed into a few small rooms at the Centennial. For every city that had contributed drawings to the World's Fair of '76, a score of towns now sent to Chicago. In conjunction with the work of the art departments of the schools there also appeared a manual training exhibition which represented the striking results of the growth sprung from seed sown seventeen years before.

In its æsthetic influence upon the people of the country, the exhibition at Chicago was, if possible, more far reaching than that of Philadelphia. Its main buildings formed an imposing architectural unit, and its galleries, filled with pictures, statuary, and a myriad products of handicraft, gave the vast throngs which gathered within its gates new standards of beauty and new canons of taste. Thousands flocked to the exposition from the cities and thousands more from the countless small towns in the Middle West. Each of these visitors returned home

with a new conception of art and architecture, and a new respect for the crafts and that which makes for their perfection. It is not strange to read that, after the exposition, some of the normal art schools reported every class member engaged to fill a position immediately on graduation.

Scarcely had the echoes of the Columbian Fair died away, and the memory of its splendid court of honor been dimmed with the mist of a decade of years, when the schools were called upon again, to illustrate at St. Louis the progress they had made under the impetus given by the showing of '93. At the latter exposition, held in 1904 in honor of the Louisiana purchase, a vast hall was given over to the display of educational work. Great cities now vied with one another in sending case after case of portfolios, charts and models, and there, for the first time, was seen how intimate the relations had become between the drawing, the construction and the design.

Than the St. Louis Exposition no better opportunity to study the development of the arts in the public schools could be imagined. Every phase shown bore impress of the philosophy underlying the growing freedom and the growing beauty of school work. In the lower grades there appeared much illustrative work related to the work in language and frankly expressive of the little child's interests in the activities around him. Some was free and some more formally devised as pictorial compositions. The latter reflected the æsthetic wave which rose high in the early 90's, bringing a keen desire on the part of its studio trained disciples to school all pupils in the beauties of pictorial art and in the principles of design.

Many of the effects of this desire of beauty acted to the advantage of the drawing done in the schools. This the exhibition showed in the higher grades, where the models offered were no longer the geometric or so-called "type" forms of a dozen years before. Everywhere appeared an effort to secure objects interesting both in line and color, and there was an evident effort to teach color by the use of it rather than through the older rigid approach by way of the tints and shades of a color chart.

To a serious critic something might have seemed lacking with all the advance that was shown. He would have noted with surprise to what a great extent the pencil had been abandoned in favor of the brush, chalk, charcoal and crayon, and this surprise would have been mixed with regret that the efforts to secure good arrangements had been effected too often

at the cost of good drawing. Many of the compositions had gained in excellence in pattern at the expense of accurate seeing. In the work in applied design, the exhibition showed a marked advance over that of a decade past. Spots, blots and dashes made up into formal rosettes and borders still appeared here and there in the primary and grammar grades, but throughout the earlier years there was much evidence of a desire to make the primary work free, by permitting the little children to use a variety of decorative motifs drawn from their study of nature and from their story telling and language work.

In the higher grades there was a noticeable use of pattern planned for actual application to constructed forms. Scores and hundreds of the latter models, of both cardboard and wood, were shown. While the decorations applied to these often lacked sound structural qualities, they still were infinitely more individual and intelligent than the wiry pencil designs of the abandoned drawing book. Here and there were copies of historic ornaments, but these appeared only in isolated cases, though at the exposition of eleven years before they might have been found in the work of all the larger cities. The disappearance of these copies was in part due to the introduction of model drawing in all the grades, and in part to the changed point of view as to the teaching of design. With the growth of constructive work and the coincident development of applied design, the Greek anthemion, the Roman rosette, and the Byzantine interlace were found to be of less and less service. Other and better methods of teaching the principles of decoration were developed, and the practice scroll, acanthus and trefoil disappeared into the dusty limbo whence had passed the drawing cards of the age that preceded them.

DEVELOPMENT OF CONSTRUCTIVE WORK.

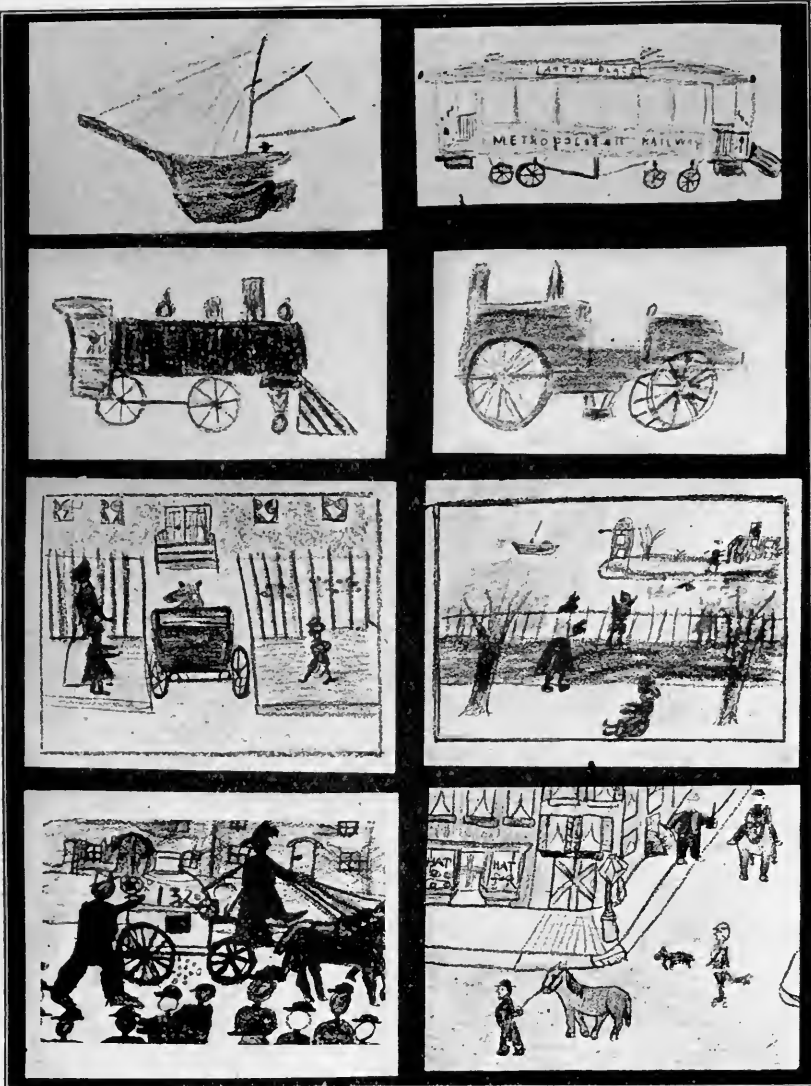
The relation shown at the St. Louis Exposition between the constructive work and the other arts was one of comparatively recent growth. Indeed; as has been noted, the so-called manual training movement dated back but some five and twenty years. Futile attempts had been made before the Civil War to establish what were called manual labor schools, but these quite failed to attract approval, and their wood-working shops were soon closed. The suggestions offered at the Centennial by the Moscow Technical School, appealed as more to the purpose to Dr. Runkle,

president of the Massachusetts Institute of Technology. He saw in the various "type exercises" shown, the very models designed to familiarize his technical students with representative tools and processes. The work was therefore introduced into the Institute, and he, by his earnest advocacy, won many friends for it. Shortly after this, St. Louis saw a manual training school of secondary grade established under the direction of Professor Woodward, of Washington University, while a similar institution was developed in Chicago under the auspices of the Commercial Club. The former graduated its first class in 1881 and the latter in 1886.

The economic reasons which had led to the introduction of industrial drawing in Massachusetts, were yearly being felt more keenly throughout the country. The demand for a more practical type of education was voiced on many sides, and school commissioners everywhere watched with growing favor the development of the early manual training high schools established under private auspices. One of the first public school systems to follow the lead of St. Louis and Chicago was that of Baltimore, which opened a manual training school of secondary grade in March, 1884. Cleveland started one, which was opened under private auspices in 1885, but was soon absorbed into the public school system. Toledo had closely followed Baltimore by establishing a manual training high school in October, 1884, while Omaha placed a workshop in its high school in the succeeding year. At this time Philadelphia instituted a similar school.

From now on the growth of manual training in the high schools was rapid and was accompanied by a constant effort to extend the work downward into the elementary grades. New York City introduced wood-working into the grammar schools in 1887, following experimental work done in Boston the year before. Other cities soon followed.

With this practice in woodwork was also begun hand work of a more elementary type, and the years from 1890 to 1900 saw the appointment of scores of directors of manual work. By the former date some thirty-seven school systems had included manual training in the elementary course of study. Four years later the number had increased to ninety-five, and six years later still, to one hundred and sixty-nine. The movement now gained with every added month, so that the statistics of the Department of Education for 1905 record four hundred and twenty school systems having manual work as part of the elementary curriculum.



OBJECT AND ILLUSTRATIVE DRAWING, "TRANSPORTATION," THIRD YEAR, ELEMENTARY SCHOOLS, NEW YORK, N. Y.

For several years after the Centennial the models made in the new school workshops had stamped upon them traces of their Russian origin. Designed to give orderly practice with a variety of tools, they offered their exercises on separate blocks of wood which served no purpose save to give opportunity for the necessary tool manipulation. As the work developed it was discovered that the sloyd's practice of making models of use and interest, was of far more value than abstract drills on unrelated exercises. Particularly was it found that the elementary school pupil demanded the useful model. The forms offered, therefore, changed rapidly, and by the beginning of the new century the shopwork in the grades dealt largely with the making of brackets, boxes, racks and stands of various kinds. These offered in a majority of cases the incentive of personal possession as an inducement to excellent construction; the models made were for the maker.

This change in the nature of the constructive work was not confined to the shops, but appeared coincidentally in the work of all grades from the kindergarten up. More and more the recently appointed directors of manual work came to see that hand work of every description found its most satisfactory expression when the forms made responded closely to the interests and the needs of the school. Thus in the primary classes the early models originally drawn from the practice of the kindergarten lost their prim and geometric character, and, like the illustrative drawing, came to reflect the child's love of play and his interest in the home, the garden and the life about him. Folded paper stars, woven splints and little cubes of clay had marked the introduction of hand work into the primary grades. But the St. Louis Exhibition saw much of this work abandoned in favor of more individual exercises. The "folding paper" was made up into chairs, wagons, barns and outbuildings, the splints replaced by raffia braided into baskets, and the clay prisms and spheres by lifelike little animal forms made to illustrate the story of "Cinderella" or to help fill the "farm yard" on the sand table.

In the higher grades the constructive work no longer appeared as cardboard cylinders, cones and parallelopipedons, but as pin cases, trinket boxes, calendar mounts, needle books, tie holders and a host of other forms devised for use in the school or for gifts in the home. These models bore evidences of increased technical study on the part of the special teachers. The flimsy construction which had marked the earlier

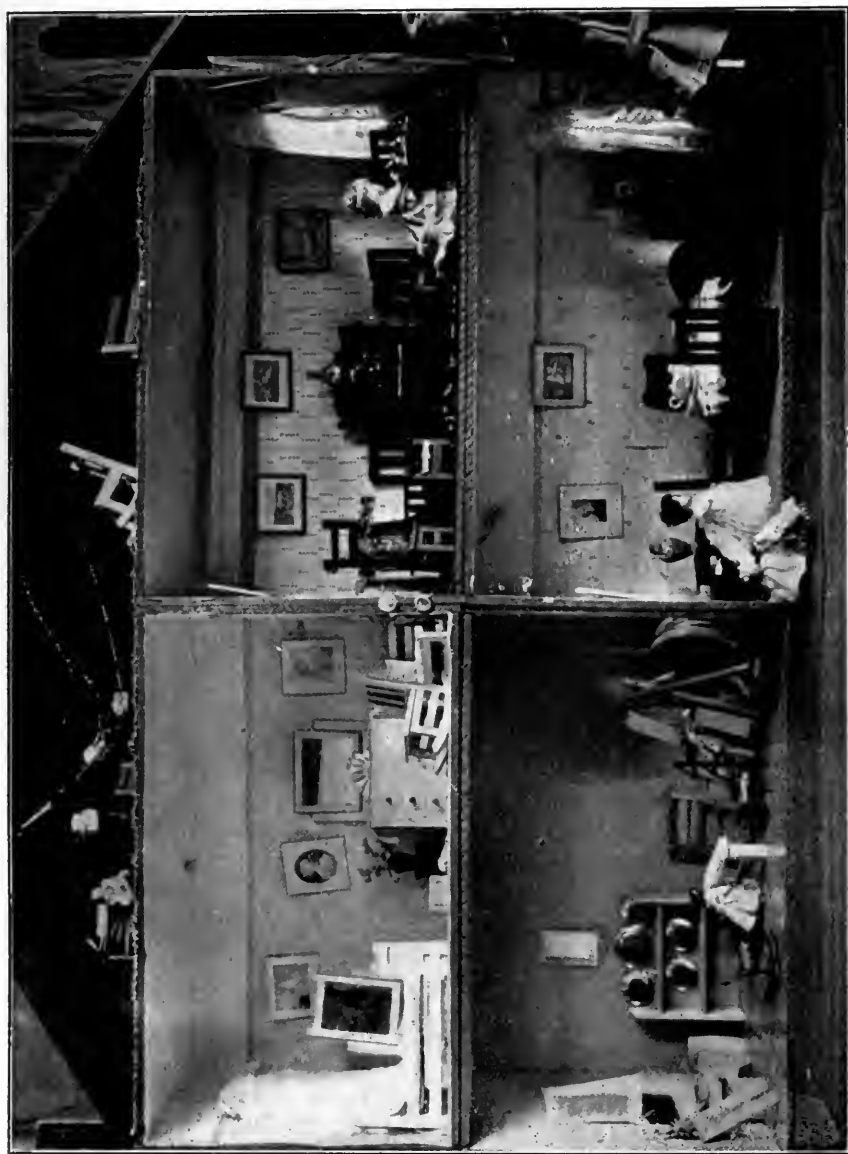
work at Chicago had become stauncher, and in the handwork of the older pupils—the portfolios, cases and boxes—there was an encouraging note of professional excellence. The more advanced schools showed the first examples of that work in the crafts which in the last half dozen years has developed the country over. Some offered ceramic forms fired in the school kiln, some work in metal drawn into bowls, beaten into candlesticks or pierced for simple jewelry. Others showed tooled leather, textiles stencilled and block printed, or books firmly sewed and bound.

Through all this work appeared the application of design. No longer as abstract patterns, the decorations made by the children had been applied from the lowest primary class. Followed through the grades these patterns were seen to change from gay little borders, made for the Indian tepee or the playhouse rug, to handsomely devised book covers, or to patterns to be stained upon some box-top or stencilled upon some cushion or table cover. The insistent note throughout the entire exhibition was that of use and of beauty in use. It was a note born of a new creed of the arts, one which preached them as agents which should deal with realities—with things made for use and not for drill or show.

The course of study responsible for the exhibition at St. Louis contained some elements not capable of illustration. Chief among these was the study of pictures, a subject which had been widely introduced about the time of the Chicago fair. This was a reflection of the desire of many drawing teachers to make their work more a study in appreciation than a study in technique. The rise of this feeling preceded, as has been noted, the movement toward the crafts. It has seen in the latter movement an element which, in large measure, is reshaping its plans and methods. To these changes in the curriculum attention will presently be devoted.

PROFESSIONAL SUPERVISION AND ITS GROWTH.

The stimulus given to the training of art supervisors by the Centennial Exhibition received fresh impetus at each of the succeeding international fairs. Other schools than those already named came into the field, prominent among these being the Normal Department of Pratt Institute of Brooklyn. Each year since 1886, when its first class graduated, this school has sent out into the field a group of supervising teachers highly trained under the direction of Walter S. Perry, who is himself a



CONSTRUCTIVE WORK AND APPLIED DESIGN, UNGRADED CLASS, NEWARK, N. J.

graduate of the Massachusetts Normal Art School. In 1888 the Teachers' College of New York also began to train supervisors of drawing. Since 1904 it has developed its art department under the direction of Arthur W. Dow, a painter of reputation and a teacher who has laid much emphasis on the study of design, and on what he terms the synthetic approach to the teaching of drawing through art appreciation."¹⁶

Walter Smith, while director of the work in the Boston schools, had laid strong emphasis on the necessity of the teaching being done by the "regular" or "class" teachers, both in the elementary schools and the high schools. As time elapsed it became evident that this practice could not maintain in the secondary schools, but the wisdom of the injunction for the lower grades has not ceased to be apparent. Indeed it has more and more come to be seen, that the drawing of the elementary schools is best taught by the class teacher, and that the part to be played by the special teacher is that of one who directs and supervises, who assists in planning work, and by demonstration and model lessons, illustrates the manner in which it is to be carried out.

This natural growth of the office of the special teacher of drawing has lent more and more to the development of a body of professional knowledge and to a professional attitude and standing on the part of the specialists. The normal art schools, which originally laid emphasis almost solely on technical training, have come to lead their students much more to a study of the art of supervision. With the technical practice in drawing, construction and design, there is now required consideration of other phases of the curriculum, of child growth and psychology, and of the organization and administration of the art work of an elementary school system. In addition to the study of methods and the preparation of syllabi, study is also given to the special business of supervision, the principles of criticism, the preparation of illustrative material and the manifold details of organization made necessary by the more intimate relations which have been established between drawing and the other branches of the curriculum.

The professional spirit thus engendered has been fostered by the growth of various organizations of art teachers. First among these was the Massachusetts Art Teachers' Association, founded in 1884 by students of the Normal Art School. Charles C. Perkins, who had earnestly

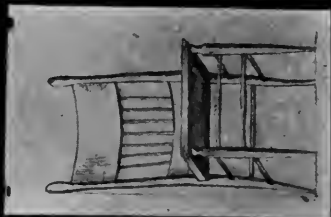
¹⁶See "Teachers' College Record," June, 1908.

promoted the cause of the school, was the first president. The present association of the Massachusetts teachers has descended with one or two interruptions from the parent society.

In 1884 the Art Department of the National Education Association was organized under the presidency of Langdon S. Thompson, then of Lafayette, Indiana, and later director of drawing in Jersey City, New Jersey. From 1880 to 1890 a number of local associations were founded in different States. One of these, formed at Hartford, Connecticut, in 1888, was eleven years later merged in the Eastern Art Teachers' Association, which thereafter continued to meet in the New England and Middle Atlantic States, drawing its membership from as far south as Maryland, and as far west as Ohio. In 1893 a strong Western association was organized in Chicago during the progress of the World's Fair. This society has since met in the larger cities of the Middle West, and has gathered a large membership from the great basin of the Lakes and the Mississippi Valley.

Other and smaller State associations have served to promote professional intercourse among their members, while a national organization, limited in number but active in membership, has been developed in the Council of Supervisors of the Manual Arts. This association was formed by the directors of art and of manual training in a number of the larger cities, chiefly in the East. It was organized in 1901, and exists primarily for the purpose of publishing each year a "Year Book" on the arts. This contains the contributions of its members and serves as material for the "discussions" of its annual meetings. Reference has already been made to the union, continually being more closely established, between the subjects of drawing and constructive work. This tendency is emphasized in the title of the Council, which has made the words "manual arts" a familiar one to the profession. The words are used to include the subjects of drawing, construction and design.

Both the Eastern and Western Associations of drawing teachers have experienced this force now making toward the general relation of the arts. In 1906 the Western Association invited into its membership, teachers of shop and other constructive work, and changed its title to the "Western Drawing and Manual Training Association." A similar change is pending in the Eastern Art Teachers' Association, which has planned a union with the Eastern Manual Training Association. The latter organiza-



OBJECT DRAWING, GRAMMAR GRADES, NEWTON, MASS.

tion, founded as the American Manual Training Association, has maintained a prosperous existence for over fifteen years, so that its willingness to unite with the association of drawing teachers offers strong evidence of the community of interests which now characterizes the arts in the elementary curriculum.

Besides the contributions to professional literature made in the Year Book of the Council of Supervisors, and in the published transactions of the Eastern and Western Associations, a score of volumes and a host of pamphlets and magazine articles have been contributed within the last decade by the growing ranks of the profession. An annotated bibliography of this literature has been included in the Year Book of the Council which, now in its seventh volume, offers nearly a thousand titles of articles dealing with various phases of supervision and with practical methods of teaching.

Two magazines are supported by the profession. The first, "The Manual Training Magazine," is a handsomely printed bi-monthly published in Peoria, Illinois, and edited by Charles A. Bennett, Director of the Manual Arts Department of the Bradley Polytechnic Institute. It is now in its ninth year. The second, originally issued in September, 1901, under the editorship of Frederick H. Daniels, as "The Applied Arts Book," is now conducted by Henry T. Bailey and published at Worcester, Massachusetts. This magazine, a monthly, devotes itself largely to the interests of the arts in the elementary schools, and offers much excellent material to teachers in the smaller towns who have not the assistance of special or supervisory teachers. The name was changed to that of "The School Arts Book" in 1903. Its present editor was for a number of years the State agent for drawing in Massachusetts, succeeding in 1887, Charles M. Carter, now director of art in Denver, Colorado.

PRESENT CONDITIONS

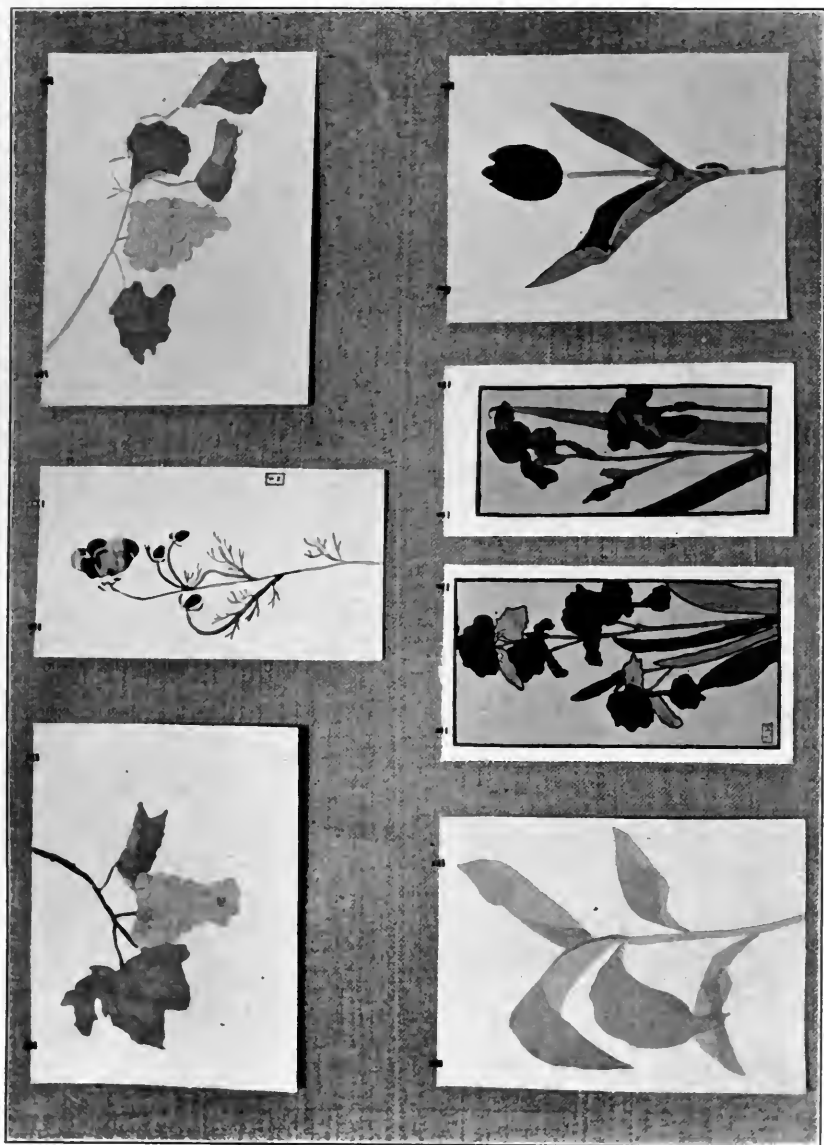
The present time finds the arts strongly intrenched both in the elementary and the high schools. The various normal art schools are yearly turning out large classes, which scarcely suffice to supply the demand for trained specialists. In the larger cities, the entrance examinations for the grade teachers have been made to include both drawing and elementary constructive work and design. To meet these requirements various State and city normal schools have developed art departments,

which are often under the direction of highly trained instructors. As an additional result of the propaganda which has now been actively pushed for over forty years, there has grown up a public, which itself has been largely trained in schools which offered more or less instruction in drawing. This, for the people as a whole, has raised the standard of taste in very appreciable degree. In addition it has made a public sympathetic in attitude, one, it might almost be said, eager to see the instruction in drawing and design carried further.

As a result of constant discussion in the professional organizations of teachers and throughout the professional press, there has come to be throughout the schools themselves a much better understanding of the meaning of the subjects once looked upon askance as "special." This comprehension is not confined to grade teachers, but is shared by supervisors, who themselves, under the tutelage of students of social economics, have grown to see far more in their subject than they suspected. This deepening comprehension of the relation of the arts to the social life of the community has been progressively shown in the great exhibitions made yearly by the directors of the larger cities, and by the Eastern and Western Associations at their annual gatherings. To John Dewey and G. Stanley Hall must, in large measure, be given the credit for having affected the point of view of these teachers; few books are more widely quoted in recent discussions of the subject than the little collection of essays called by Dewey "School and Society" and the erudite volumes on "Adolescence" by the president of Clark University.

Evidence of the comprehension of the social content of the arts appears in numerous courses of study developed by leading directors. Few of the larger cities now use the drawing book in any form, but in its stead employ printed leaflets developed by their respective supervisors. These outlines are planned to offer suggestions to the grade teachers which will enable the latter to develop their own class work in individual fashion. In the primary grades the method of organizing the work around centres, which first found general practice in New York,¹⁷ has extended widely throughout the country. This approach to the arts seeks to make all of the drawing, construction, and design reflect the social interests of the child's environment. His language work, his nature study, his number work, and drawing, are made to gather round centres

¹⁷Year Book, Council of Supervisors, 1905.



BRUSH WORK, MONTCLAIR, N. J.; COMPOSITION, ST. LOUIS, MO.—INTERMEDIATE GRADES.

suggested by the seasons, by his reading, and by the activities of the home or neighborhood. The work of the higher grades has similarly, but in a more restricted fashion, been developed in the more advanced schools about social centres related to the industries which have marked man's advance in civilization.

Naturally enough not all curricula show the tendencies to which reference has been made. In the Southern States, with the heavy burdens imposed by the Civil War, the development of all phases of school work has been more or less restricted, and in the North the different States with separate autonomy show wide variations in the excellence of their schools and in the forwardness of their growth. But the tendencies noted are those which characterize the work as a whole. There is on the part of the larger cities much effort to present their art courses in amply illustrated form. These often take the shape of elaborate pamphlets or still more elaborate leaflets with scores, even hundreds of illustrations and detailed directions to class teachers.¹⁸

Throughout these courses there is evident an effort to make the drawing itself more direct and appealing than has previously been the case. The theoretical approach to perspective principles has for the most part been abandoned in the lower grades for demonstrations made directly from the model. The directions of leading supervisors lay increasing emphasis on the necessity for sound construction in drawing. Thus while the little child is appealed to by gaily colored toys and animal forms to be drawn with chalk in mass, his older brother is schooled to search out the refinements of foreshortening in careful pencil studies of well-shaped models in simple groups. Much work in quick sketching has taken the place of the former dictated approach to the model drawing, a practice which finds its counterpart in the free-hand working sketches which are coming to occupy an important place in the elementary teaching of constructive drawing for the shops.

There is in short, through all the teaching of technique, an increasing effort to make the approach simpler and more direct, to convince the child that what he is doing is something which will give him an immediate power of expression, an ability to use his skill in practical fashion, whether quickly to sketch from pose or model, accurately to develop dimensioned plan and elevation, or appropriately to devise some simple design to decorate a model to be created by his own hand.

¹⁸See courses New York, Chicago, Indianapolis, Boston, Philadelphia, Hartford, Brookline, Newark, Pittsburg, Yonkers.

The changes in the drawing course have not been accomplished without the protests of those who are strong in the belief that the primary purpose of the work is not to give technical skill and ability to produce, but a nicer sense of taste and a keener power of appreciation. Many courses of study present an effort to effect a compromise between these points of view. These seek to give a certain amount of skill, while developing from the earliest years æsthetic elements of form, pattern, and color, in exercises designed to lead to appreciation of these in the work of master painters or designers.

The difference in the views of different supervisors toward what is called the art element of the course is rather a difference of opinion as to the age at which æsthetic phases of the work are to be presented. Those whose practice savors the more strongly of the painter's studio urge that the effort to develop the sense of taste should be undertaken by early presenting to the child the principles of design in problems which deal with space division and with balance and rhythm of line and mass. The critics of this approach urge that all the recent teachings of psychology tend to show that the child's æsthetic sense does not develop to any marked degree before the adolescent period. Picture, color and pattern they would therefore present to him early, but merely for the sake of exciting his interest and his pleasure in the lessons with which these dealt. The picture they would not use to attempt to rouse in the primary pupil interest either in the artist or in the refinements of his composition. Rather they would make it serve as a convenient medium to tell a story and to form the interesting centre of some language lesson. The color sense they would not attempt to develop through artificially grayed hues or low toned harmonies, but would have the little child enjoy to the full his delight in the gay chromatics of the palette and leave for the higher grammar years the intricacies of color scales and names, and the nicer harmonies of related hue, value and intensity.

The effort to develop æsthetic appreciation in practical fashion has led many directors to turn their lessons on color and design into household channels; to relate them, that is, to the dress of the pupils and to considerations of household decoration. More or less elaborate schemes have thus been laid out to teach art apart from technique by discussing problems of room painting and decoration, of the setting of the dinner table, and of the choice of furniture, rugs and carpets.¹⁹

¹⁹See Sewall, "School Arts Book," May, 1906.



APPLIED DESIGN, SIXTH, SEVENTH AND EIGHTH YEARS, ELEMENTARY SCHOOLS,
NEW YORK, N. Y.

Though supervisors may differ in regard to these questions of æsthetic teaching they are a unit in their advocacy of well decorated schools. In 1871 the High School for Girls in Boston saw the first collection of casts introduced for the adornment of the school. From that time to the present there has been a slow but continuous invasion of both casts and pictures into the schools throughout the land. School architecture itself has improved in striking fashion, so that even the huge city buildings, housing their two, three or even four thousand children, are now attractive structures, bright with light colored brick and reflecting the sunlight from their acres of glass. Within, the black walnut or dark painted trim has given way to the more cheerful hue of oak, while every year sees additional pictures, carbons, photogravures and low toned lithographs hung upon their walls.²⁰

Other elements have within the last few years come to lend their aid to the training in appreciation. One of these is the art museum, another the library. In this work the latter has shown the way. Librarians the country over have come to see that the function of the library is not merely to circulate books, but to guide readers, to interpret to them the possibilities which the shelves afford. Hence they have lent their aid to art directors, not merely by the purchase of books, valuable both to teachers and to pupils, but by offering exhibitions of prints and lithographs, of etchings and cartoons, of designs and book plates, of the mechanical processes of printing and a score more of subjects related to the arts, all calculated to make still keener the desire of both teacher and taught to know and understand the beauties thus revealed.

The art museums have lagged behind the libraries in this work of education, but there is growing evidence to prove that the next decade will see a great increase in the teaching done in their halls and galleries. Some of the museums have already developed collections of slides, and have made it possible for the schools to borrow these, but a greater work remains to be done in the actual teaching, both of class instructors and of pupils, before the museum cases, and in the picture galleries.

One other force should be mentioned which will in time lend to the interest of drawing in the higher grades. This is the college entrance examination in art. For many years, indeed ever since the introduction of drawing into the high schools, the subject of drawing has labored

²⁰Burrage and Bailey, "School Sanitation and Decoration"; M. Barnett, "The School Beautiful," issued by State Superintendent of Schools, Wisconsin, 1907.

under the serious disadvantage of being one for which no credit could be obtained in the usual college examination. At first glance this may not seem a serious disadvantage, inasmuch as the percentage of high school students who enter college on their graduation is comparatively small. Nevertheless, it has been the fact that the colleges have very largely determined what the high school courses of study should be, and the absence of drawing in their list of requirements has acted seriously to interfere with the election of this subject by the high school pupil.

A consideration at the present time of the university examination of nine leading universities shows that no one of these requires drawing, but that seven now permit it to be elected.²¹ When so elected it counts upon the average one-twelfth of the number of points required for entrance. This decided gain in recognition has been accomplished within the last few years. As the elements of science and industry creep more and more into education, the bars to drawing will undoubtedly be dropped. In truth, it requires but small gift of prophecy to warrant the assumption that the future will see the technical elements of the subject required for scientific college courses, and elective for entrance to courses in letters and the arts. The consummation of this idea, now so earnestly desired by many high school teachers, will see the final step achieved in the inclusion of drawing in the general educational scheme. Slowly the subject has worked its way upward from the monitorial school of "Master Fowle" until it now stands knocking at the university gate. That gate is opening, slowly perhaps, but surely.

CONCLUSION.

Those who have followed this brief history can scarcely have failed to note the two distinct forces which from the very beginning have swayed the practice of the schools. On the one hand there has been an insistent economic pressure urging the development of skill and technical knowledge useful in industry. On the other has been the desire for beauty and the wish to teach a curriculum giving culture. The first of these forces is a reflection of the industrial spirit of the age; the second, an expression of that idealism unacknowledged, even unsuspected by its possessors, but none the less an inherent element of American character.

²¹See H. T. Bailey, *Proceedings Joint Meeting Eastern Art Teachers and Eastern Manual Training Associations*, New York, 1906.

Those who would understand the work in the arts offered in the schools of the United States, must bear in mind the presence of these two quite different influences, the shop with ideals of the artisan, preaching exactness; the studio urging freedom and individuality. Beside these stands the genetic-psychologist with reminders as to the necessity of adapting every educational process to the child's age, stage of development, interests and social environment.

Elements of strength and weakness arise out of this situation; strength, in that the work is kept continually fluid and responsive to the changing conditions which affect it, weakness in that mixed motifs confuse it. The pendulum now swings one way and now another. At one time the advocates of technical excellence gain through some strong plea for sound and simple drawing and well applied design. At another, those who would teach appreciation, frown down the technical practice and offer in its place schemes of suave composition, subtle color analysis and well tuned harmony. Even the admonition to secure personal expression, is one making for weakness as well as strength, for out of the straining for individuality arise shortsighted attempts to effect the impossible, while superficial teaching and slipshod results offer "self-expression" as a first excuse.

There is throughout the work of the schools a movement toward greater practicality. The industrial spirit is on the rise and the demand is insistent for an education not adapted, as was that of the earliest schools, to train only for leadership, but designed in more democratic fashion to train each boy that he may be fitted to produce his best. In this scheme the arts cannot but be called upon to play a most important rôle,—one in which "use" will stand the constant cue. But the very democracy which pleads for the practical in education, pleads also for that element which shall contribute most surely to the pleasure of the individual and to the refinement of his nature and surroundings. Use will be demanded, but beauty will be demanded with it. The work of the schools must continue to deal with beauty and with use, or better, with "beauty in use." So concerning itself, it cannot fail to contribute to the pleasure of those who labor to create, but to create finely. After all, as Morris has observed, such joy in creation, such pleasure in labor, is art itself—its very essence.



FOLDING AND SEWING "THE SCHOOL REPORTER," SIXTH YEAR, SCHOOL OF EDUCATION, UNIVERSITY OF CHICAGO, CHICAGO, ILL.

THE PHILOSOPHY OF ELEMENTARY ART EDUCATION.

BY COLIN A. SCOTT.

AS every one knows, it is the task of philosophy to seek for new truth rather than to be content with such wisdom as may lie at hand. And yet the new truth always grows out of the old, and at first can be nothing more than a hypothetical extension of what is already well known to every one. In its search for new truth philosophy cannot soar in a vacuum. Ideals for the future must be based on facts of the present, or they become veritable trolls, beckoning mankind to destruction. When, on the other hand, ideals are true, we find them actually incorporated in everyday reality, to which they lend a new and unexpected meaning.

Art education in America is far from offering a complete and systematic outline to the observer. Even more than the rest of our educational arrangements, instruction in art is supposed to be scrappy and inconsequent. The need for art is not felt profoundly by the adult community, and it is often looked upon as a luxury or a fad when it appears within the school. This attitude has been unfortunately reinforced rather than weakened by our earliest definite attempts at education. These were imitated largely from South Kensington, and although much heralded as the salvation of our industries and the hope of culture, they failed to produce large results. It could hardly be expected that material and ideas predigested abroad could be injected with success in a country whose physical and moral atmosphere is so different in character and scope.

The methods by which these ideas were promulgated were dry and uninteresting. Drawing books, with painfully graded and formal exercises, from straight lines through oblongs and cubes to conventionalized lotus flowers, are not particularly inspiring to the young. A lady who attended school some twenty-five or thirty years ago once said to the present writer: "How I labored with pencil and rubber to get on past the vertical lines, the horizontal lines, the oblique lines, the squares, the oblongs, to the one bright object on a distant page—an upright tombstone with little marks for grass around the base."

Today, in the best sections of the country, we are far beyond bungling of this kind. Art education has broadened out so that it has at least overflowed the banks of the text book. The attempt is made to go directly to nature for inspiration. The child study movement has revealed something of the natural interests of young children, and it is seen that they draw in clay as well as in line, and that color is just as important to them as form. Kilns for firing the pottery and figurines which the children delight to model have been added in some schools, and workshops have been started in which stained glass, copper and brass work, appliqué, and other crafts yield an interesting field for the application of design. Borders for rugs which are never intended to be made are becoming less and less the fashion.

One of the most solid and satisfactory features of recent progress has been the way in which the teaching of art has been related to many of the other subjects on the school program, and back through these subjects to life itself. The work in language and literature has been reinforced by illustrated drawings and paintings made by the children. The tales of Hiawatha, Robinson Crusoe and the like are often made realistic by Indian villages, wigwams, huts, etc., modeled and decorated in true artistic spirit. Geography and history lend themselves delightfully to all kinds of graphic and plastic representation. Manual training, of course, runs naturally into art, and in combination as manual arts these subjects yield a great variety of themes. Some of these, drawn from the home—dolls' houses or single parlors, kitchens, etc., or others showing street scenes, peddlers' carts, ice cream wagons, street cars—are eagerly portrayed by childish artists.

However profitable a closer study of the material and nature of the subjects chosen would be, we must assume that the reader is already familiar with these details, as they are to be found in the grades below the sixth school year, or that he may inform himself by reading other chapters in this book. It is now proposed to look below the surface in the hope of discovering the educational motif which is responsible for the undoubted success of this class of work. Many causes certainly co-operate in producing this success, but one stands out with considerable prominence, viz., the dramatic character of a great part of what is done. It is not "art for art's sake" which the children are following, but art for the sake of realizing more vividly some mental image or some social

situation in which they are interested. In all of this work the children tend to tell a story, or make a drama or play out of their models or their drawings, and the best teachers usually encourage them in this natural tendency.

A frank recognition of this fact, and an understanding of the possibilities of development in this direction, would do much toward steadying our progress and would perhaps lead to a further advance. If, then, it is really a play that children are making, what are the best conditions for its production?

It would seem that if they are at all like the rest of playwrights and stage managers, the children would succeed best if they were allowed to co-operate to some extent with each other, with a view of exhibiting their work to a larger circle of appreciators, particularly of their own age; that is, it would seem like a waste of energy and interest to have every child in the room make a peddler's cart, whether out of cardboard or drawn in the flat, when the day for that has arrived upon the program. If every child makes the same thing, he has no one to co-operate with, and, what is still worse, he has no one to show his production to. It will be said that under such circumstances an exhibition can easily be arranged and the best drawings can be and often are put up before the class for their criticism and admiration. This, however, is to depart entirely from the standpoint of the children in the grades where this dramatic art work has its home.

Where all do the same thing it is not the ideas which are on exhibition. All that is compared is a variety of the same idea, and attention is focused, when it is active at all, on the technique or way in which the idea is expressed. That this may be done occasionally is not to be questioned, but its effect as a routine must be disappointing. Imagine our feelings as adults if, at every picture gallery we visited, each artist had been compelled to portray the same scene. Such an exhibition is more valuable at the end of an artist's education than at the beginning. Then matters of technique are of the greatest importance.

If, on the contrary, individual children or co-operative groups of children engage on such drawings or models as represent plays or dramas they themselves originate, they are anxious to have their productions enacted before the rest of the class, and there is an unavoidable and welcome variety in the ideas represented. The rest of the class is inter-

ested in seeing and hearing what their fellows produce. I say hearing, because if we are really dealing with plays, the figures will frequently need to talk as well as act. They will need to be pointed to or moved around and treated in every way as if they were puppets in a miniature drama. Merely to be placed up in front and looked at, is far away from the feeling of the childish artist and playwright.

Even when no audience is provided for these graphic and plastic plays, a child frequently manages to have a very good time all by himself. Who does not remember with pleasure the stories he read when a boy, full of military prowess and the din of battle? All down the margins of the page, on the flyleaf and elsewhere, what drawings of warriors, castles and guns! Were not these always acting figures? Were they not imagined to be moving, and frequently continued by another drawing on to the next page of the action? A constant stream of inner speech naturally accompanied these performances. And when everything was working out as it had been read, and sometimes new chapters added, one turned again to the story for fresh inspirations and new scenes and actions to portray.

But why, it may be asked, is the drama particularly important for education in the plastic and graphic arts? Granted that children tend to dramatize their drawings, could they not get what value there is in the dramatizing directly, or in connection with literature, and leave the time devoted to drawing free for the special consideration of form and color? Is not dramatizing in connection with art work a superfluous or accessory activity, interesting without doubt to the children, but not particularly advantageous to their development in art?

The opinion of the present writer is that this view places the pyramid on its apex. There is a profound relationship between the drama and the graphic and plastic arts, and one that is shown not only in the natural development of children's interests, but in the historic evolution of art as a whole. In this evolution, both in the child and in the race, the drama is fundamental, and the arts of form and color accessory. This does not mean, of course, that the accessory stage is unimportant, but simply that it is later in the course of development, and may, indeed, just because of this fact, come to be the controlling factor in its particular sphere. The fore brain is the accessory organ of the spinal system, but just for that reason it is the highest, and controls what is below it. It would be value-



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less without the constant presence of its subordinate organ. The arts of form and color in a similar manner have grown out of the great mother art of the drama. They control it as far as form and color are concerned, and even in their highest and most independent manifestations contain dramatic elements from which they have sprung. Not only is every picture a stage scene, but it is selected and composed with a view to some marked and emotional effect. If figures are represented, we imagine ourselves present and witness or take part in the action. It is not directly from life, but from a dramatic view of life, that portraiture, historical, genre, and even landscape painting originate.

The difference in this connection between children and adults is simply this: The adult can imagine and perceive his drama at a glance, while the child needs to act it out in order to understand it. The adult is used to following trains of images or massing them in system, and keeping them in order without allowing them to wander too far. A mood can thus be sustained in the adult by suitable images for a considerable length of time, and the sustaining of a mood is the important thing for all forms of art. In the case of the arts addressed to the eye, the individual who is susceptible and who appreciates the arts in question, does so because he carries about with him the psychic material for the formation of a suitable mood. The picture, piece of carving, or whatever else upon which his glance falls, appeals to him because it awakens a whole system of images and the mood with which they are connected. It is the systematization of a mass of experiences that gives significance to the present object, at which he may glance but for a moment. This object becomes a symbol, carrying into his consciousness a wealth of imagery and feeling previously selected, systematized, and essentially dramatic in character.

The child, on the contrary, is in the position of needing to build up these systems of imagery by slow degrees. They are not at first condensed and implicated with each other. The extensive presentation to his mind of what is rapidly and almost immediately seized by the adult is absolutely necessary to him. His perception of art comes to him much as, at an earlier age, comes his perception of distance. In the latter case he does not at first know how far away the various objects are, whose images fall upon his retina. He may try to reach the moon as readily as he would anything else. It is by moving towards the objects around him, noticing their figures grow larger on his retina, and finally by touch-

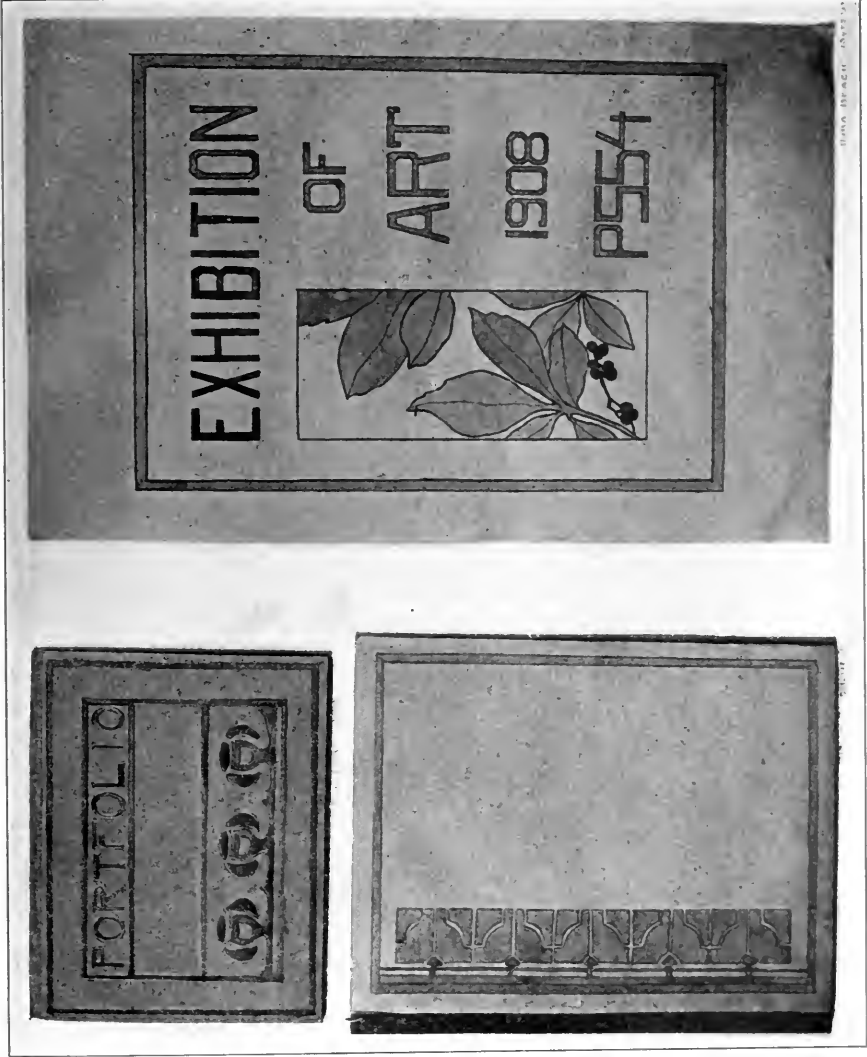
ing them that he gets an experience, principally through his muscles, of how far away they are. He is forced to keep on moving nearer and farther away from objects for many weeks, and even months, before he can see distance as he should. In this process of learning, no one can tell him when to stop, but he will stop, nevertheless, quite naturally, when he has experimented sufficiently to rely upon his past experiences and see the distance which is before him, instead of reaching, creeping, or walking through it.

In the same way, although more slowly, because the circumstances are more complicated and not so necessary or so firmly established by hereditary tendency, does the child need to talk out and to act out the experiences which are represented and aroused by the simplest work of art. It is only the child himself that can tell when this acting out is no longer necessary. Not until a system of images and corresponding moods has been built up, so that it can come at a glance, will the child be able to see in the picture or other art product, what is really there for his appreciation. When this state comes, he will no longer wish to go through the longer process. It will seem wearisome and laborious to him.

But why, it may be asked still further, does the child of an early age need to dramatize in order to get a system of images? Why will not talking alone suffice? And if talking is sufficient, may it not be wisest to allow the teacher to do the most of this, or at least to control the child's language, so that the ideas which the teacher has pre-ordained as those belonging to real art appreciation are accepted or favored, and others ignored or inhibited?

Any one who has watched a child's natural use of dramatizing must have been convinced that this was carried on just because talking was not sufficient. The child tries to think out his various conflicting experiences and unify them in some way so that he can understand them properly, master them, and either dismiss them at will or call them up for use. His difficulty in making this synthesis is with his language, both of the inner imagined kind and of the outer spoken variety. It is not rich enough and fluent enough to keep itself going, without gaps which destroy all unification and permit the inroad of foreign material, either of imagination or derived from some chance impression of the outside world. Hence the necessity for some permanent material symbol.

For this symbol the child may use a doll, a pebble, a match, or any-



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thing which may become an actor in a little drama. He has, for example, observed his mother's callers, and how they act and talk, without at all understanding the performance as a whole. He wishes to recount it and go through the actions again, to vary them, perhaps, in conformity with the spirit of the occasion. He wishes, in a word, to unify his experience and to understand it. He cannot do this as the adult does by some form of inner conversation. He cannot think out just what Mrs. B. said and what Mrs. C. said in reply. But he places a couple of pebbles on the table or on the ground, "This is Mrs. B. and that is Mrs. C." He can now talk on for Mrs. B., and when he comes to a natural stop, Mrs. C. is patiently waiting, and quietly reminding him that she is next upon the program. His concrete figures and his dramatizing are really a means for holding his thoughts together, of systematizing them in masses capable of control. In the same way Von Moltke controlled the Franco-Prussian War, providing himself with a room where all his battalions and those of the enemy were arranged in the form of toy soldiers, moved here and there as he received dispatches from the field.

If this is really the essential feature of the young child's need of dramatizing, the second part of the question, namely, Why should the teacher not dictate the talking that is done?—almost answers itself. Unless the drama corresponds to a real need for system, the talking is useless. The child's needs cannot be generalized to any great extent. They will spring up differently in different children and in different groups of children. If the teacher can find out what these needs are, she may then do a considerable part of the talking, management of actors, etc., with satisfaction enough on the part of the children, but in such a case she will not be dictating, but following the children's deepest desires. The teacher, however, can never do this unless free invention and mutual expression are permitted in the class room. It is their own imagination and their own dramas which the children need to develop, and which they desire to express to each other.

The whole dramatic and unifying needs of children will not, of course, be met by the plastic and graphic arts, but there are certain features of these inner experiences and their outer environment which will be most capable of expression in drawing, painting, modeling, and constructive work. These will be the features which are predominantly visual

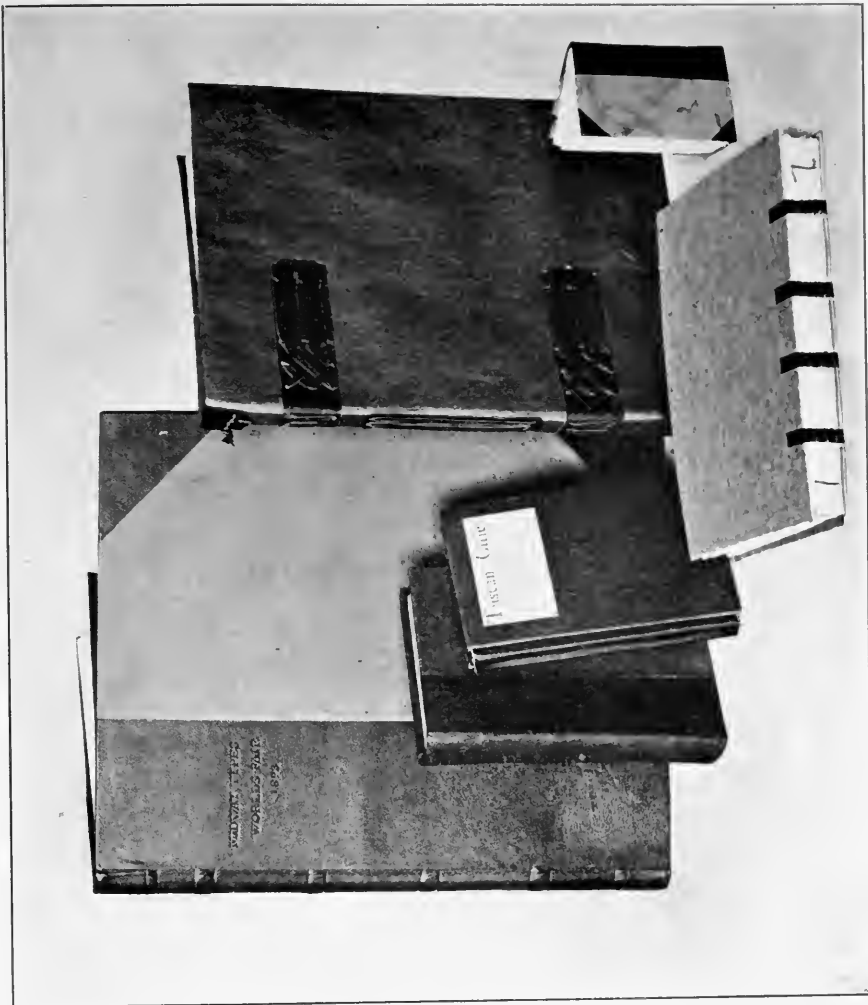
and which are most susceptible of being made beautiful or striking in form and color as well as expressive in meaning.

It would, however, be quite misleading to hope that children below the sixth grade, or before the approach to puberty, can have any deep appreciation of the beautiful as adults, who love art, are able to understand it. Children care practically nothing for the great symbols of beauty. The sky, the sea, the tender landscape, are simply objects of their environment, taken for granted, and too remote from their interests to be even mysterious. They may pull flowers and collect pebbles, play in the sea and count the stars, but no deep admiration or wonder fills their souls. The underlying emotion of love which lends its color to all feeling for the purely beautiful has not yet been awakened within them.

There is, however, an emotion to which, in its countless varieties, children are even more susceptible than adults and which gives rise to a form of art particularly suited to children. This emotion is fear. The art by which it is controlled and radiated is known in its deeper forms as the grotesque, and in its lighter manifestations as the comic.

Fear is an emotion which it is desirable to eliminate from any commanding importance in the childish imagination, but it cannot be so eliminated by simply being ignored, sternly repressed, or inhibited by the will. There is an evolutionary ancestry for fear in the human race. Fear has been, in the past, a means of safety and necessary to self-preservation. Even courage can not be said to operate without a background of fear. Fear is a reflex recognition of evil, and like our other reflexes must be controlled and brought into a larger system of thoughts and feelings. The child must not be left in the isolation of fear, but must be given the sense of protection and the feeling of comfort which comes at once through his own courage and the saving atonement of the fellowship of friends and companions, both great and small.

Nor can the attempt to prevent fear by removing all stimulus, be successful. Make the home and the school abodes of perfect delight and remove every suggestion of fear, and it will still appear in the child's observation of life, in his thoughts and dreams, if in no other way. He will still see queer shapes in the dark. He will still want to hear stories that make him creep. He will be afraid of his own shadow, if there is nothing more tangible for him to face. What the child needs, is not to be without experience of fear or of the evil, real or imagined, which gives



BOOK BINDING; SIXTH, SEVENTH AND EIGHTH YEARS, SCHOOL OF EDUCATION, UNIVERSITY OF CHICAGO, CHICAGO, ILL.

rise to it, but to know how to meet it, how to dissolve it in a larger and stronger system of thoughts and feelings.

A great part of the child's earlier years is devoted to essays in courage about what, to adults, may be very trifling matters. When his mental processes are not strong enough to issue victoriously over his fears, and combine them into larger protective systems, they become morbid and may be continued into adult life as an uncontrollable feeling, the origin of which may be, and usually is, quite forgotten. Of such a character is the often morbid fear of rats and mice, of high buildings, of falling from a height, of open places, of trees and woods, fear of society or self-consciousness, exaggerated fear of robbers, of death, or of some special disease, of fire, of sharp points and of almost every object or situation that can impress unfavorably a child of early years.

The seeds of these uncontrollable fears have nearly always been sown before the child reaches the fifth and sixth grades, but they grow in later years and often give rise to great systems of worries and anxieties, which may sap the very life and happiness of the unfortunate victim. Cures in later life, such as are offered by Christian Science and other forms of mental healing, are never so satisfactory as the proper prevention or treatment of these fears in early childhood.

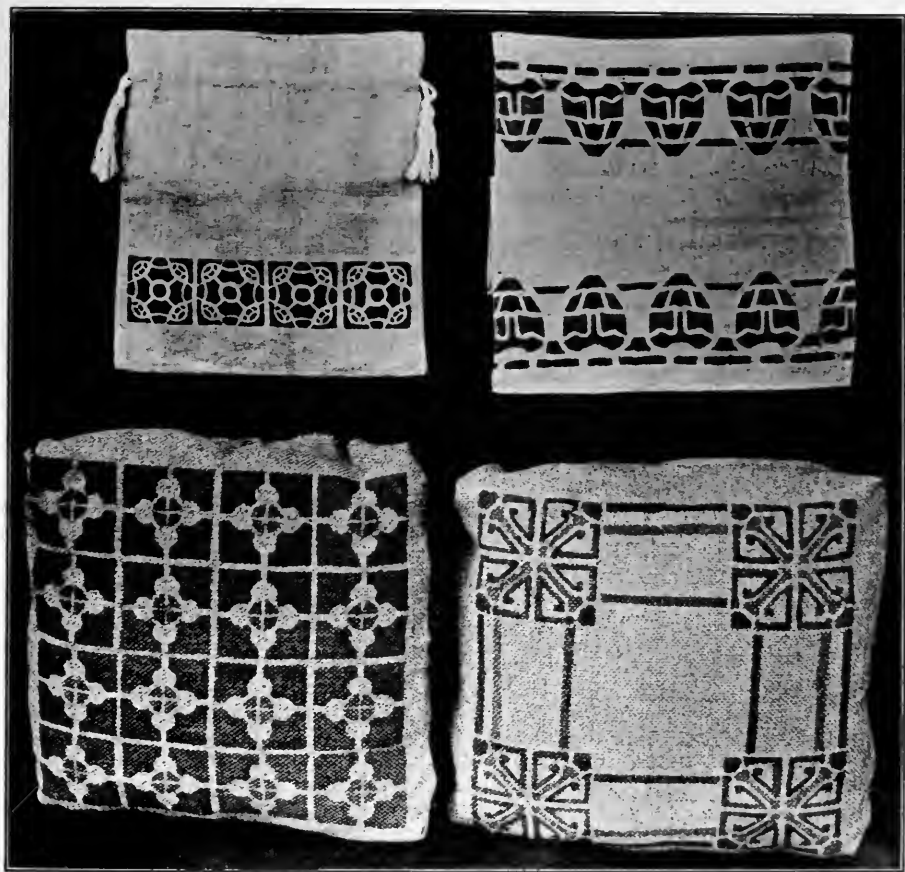
A great part of our fears, even in adult life, are visual in character. Even when they are intangible and imaginary, they are frequently visualized and often personified in visual form. The adult or adolescent fears of death as the rider on the dark horse, evil, as the devil in bodily form, the pestilence that walketh at noontime, impress the imagination largely because of their visual character. To examine them resolutely and to determine the actual conditions of their existence is to remove their paralyzing effect. To minds untrained in deep reflection, and the inner dramas of the soul, this perhaps can never be done without some concrete dramatic representation which appeals directly to the eye. The religion of the middle ages knew how to produce this effect, not only in the mystery plays, but in grotesques of a purely plastic character. One may see among the carvings of the ancient gothic cathedrals excellent examples of the serious grotesque. The devil, for example, is modeled with all the ugliness suitable for this personification of evil, but he is held in check by the forces of righteousness. His very presence on the walls of the church indicates his captivity and powerlessness to compass any absolute

and ultimate wrong. The evil shape is seen and faced and the proper antagonists of this evil, angels, apostles, saints, martyrs and the visualized person of the Godhead, are made manifest to the eye and to the imagination. A visual drama is enacted in which the final act of reconciliation and atonement defeats victoriously the fears that have been aroused. The devil has been brought into a larger system of thought and feeling and his dominion of fear yields to the beautiful and the strong.

Sometimes this strength and beauty, instead of being represented by separate figures, may be combined with the terrible and fearful in one single object. In place of representing the dragon from the historical and typically Christian point of view as being overcome by St. George or some other hero, Japanese art, for example, delights to show the dragon as a solitary and independent shape, but conquered in every scale and fold by the harmony of beautiful workmanship and exquisite design. The object itself, although containing some stimuli to fear, now becomes beautiful, obedient to law, a part of a larger system, subject to reason and a calm imagination. If the dragon, however, should be so flattered as to lose his elements of fear, the representation would be less perfect as a grotesque, and we feel that its place would be better filled by a bird or a flower.

The dragon and especially the devil are grotesques that, on the whole, belong more naturally to the adult world than to the life of little children. The particular fears they represent do not spring up without considerable stimulation before the approach to puberty. The law, however, of the transformation of fears by means of art, applies to children in the same way as in the cases we have analyzed, although the objects feared are likely to be different.

With a view of finding out what some of these objects might be, the present writer a few years ago went into a number of grades below the seventh, and began to talk about things he used to be afraid of, when he was a boy. The subject was unusually interesting to the children and they started to tell first about what they used to be afraid of and very soon of what were their present fears. They had a good time laughing over their fears, and no one would have thought for a moment, who observed them, that their real fears were being deepened or strengthened. After the fears that could readily be told about were expressed,



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they were asked to make drawings or paintings of things they were afraid of and that could be shown better in this way than by speech. A number of very vivid expressions and dramatic drawings were the result. Among these figured fires and burning houses, burglars, lonely rooms, engines, high places, cliffs, etc., dark woods, rats, snakes, bears, horses, elephants, a few ghosts, and sometimes things they saw at night, but could not tell what they were.

The comic is a form of art closely related to the grotesque, and, like it, connected, although more remotely, with the emotion of fear. In fact, as soon as a grotesque loses a little of its seriousness it becomes comical and awakens laughter. Not only moderns laugh at the Gothic grotesques, but it would seem likely that even in the Middle Ages, in the presence of their fellows, and when confidence was dominant and safety assured, the beholders may have laughed at the uncouth antics of the devil.

We see this in a good deal and perhaps all of the genuine laughter of the present day. A momentary feeling of attack, either on the person himself or on some of his interests or impersonations (as in a story), with the immediate consciousness of absolute safety, seem to be the necessary conditions for laughter. Tickling, for example, produces laughter only under certain restrictions. One cannot tickle himself and produce laughter. A girl laughs when she is tickled by one of the opposite sex much more readily than if her sister or intimate friend attempts it. But even here, if the individual of the opposite sex is too strange, an overbalance of fear is aroused, with a sense of propriety, and no laughter occurs. Other forms of attack or threatened disturbance, as mere physical approach, pointing for example, may stimulate laughter. Good feeling, fellowship, confidence, must predominate, but some shock of disturbance seems necessary to make these felt as conditions of laughter and the comic.

Plastic and more particularly graphic arts are capable of arousing the sense of the comic and exciting the tendency to laughter. This is particularly true of children. They love "funny pictures," and no one can observe the motifs of these pictures without noticing that there is always a person or an object or animal that children are called upon to respect, or are likely to stand in some slight fear of, that is taken as the butt of the humor. At present in America the Sunday newspaper seems to monopolize this part of the children's emotional and artistic education,

and by no means in the best interests of either art or emotion. The comic does not need to be vulgar, or immoral, but, until professional education sees the necessity not merely of scoring these newspaper drawings, but of putting something better in their place, it is likely that their crude effectiveness, based on a sound practical psychology, will continue to hold the attention of the young.

A word must be said, in closing, of the higher stages of art and the sense of the beautiful that lie beyond the seventh grade and become possible only with the approach of adolescence. The limits of this chapter will prevent anything further than the slightest suggestions.

The sense of the beautiful as such, as distinguished from the grotesque and comic, is in all probability based on sexual emotion and unconscious development of love. Not until these feelings appear can the great symbols of beauty really appeal to the soul with depth and power. Gymnastics in balance of color and form, mere cold exercises in design, may be made the subject matter of a course of study, but not until color and form are related to an emotional content do they have any real significance.

Landscape, the highest of all the graphic arts, has no meaning to little children. That they love to run on the green grass or play in the sea is no proof of a sense of the beautiful. The Perry pictures may possibly give them some information, but certainly leave them without the slightest æsthetic thrill. Not until the youth knows by experience what tenderness is, can he feel the tenderness of the dawn. Neither passionate beauty itself, nor the austere and perfect dream that seems to still all passion because it rises out of it, can affect the individual who has no passion in his heart. To appreciate a beautiful work of art, Nature must have echoed back to us the emotions that we have felt.

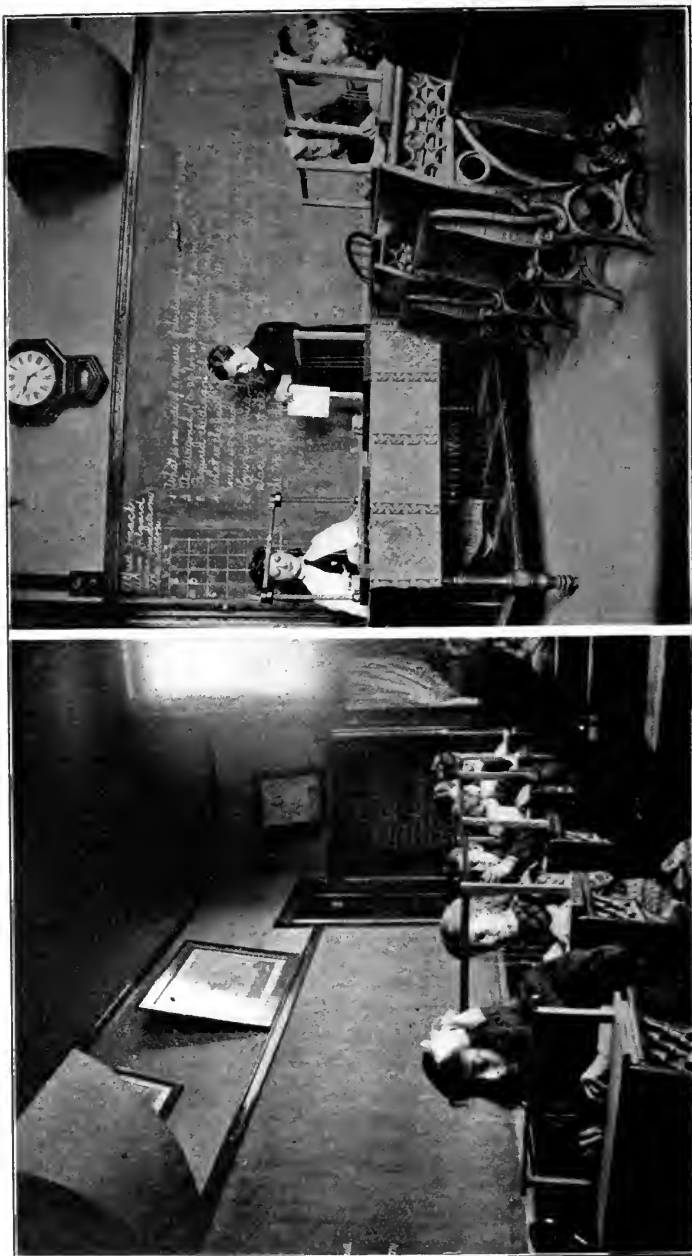
This sensitiveness to beauty develops by stages. Its first appearance is not marked by a love of landscape or decorative design. Earlier than these comes the appreciation of personal adornment. This is already present in the seventh and eighth grades, and quite marked in the high school. The boy begins to care rather specially for the color of his tie and shines his boots without being told to. The girl wishes to wear rings if her hands are fine, to laugh if her teeth are good, to smile if a dimple shows. These may be crude indications of the love of the beautiful, but they are genuine, and they begin where the history of the race began—in the interest in the human body, the concealment of its deficiencies and

the enhancement of its perfections. Clothes, as every anthropologist knows, were not invented as a protection from the weather, but as an adornment of the person, and principally for the purpose of attracting and controlling individuals of the opposite sex. Connected with personal adornment at our present stage of civilization would naturally be found interest in jewelry, in lace making, in the designing of fabrics to be worn, and in costumes of different lands and times. A course of study both practical and interesting could easily be devised along these lines.

From this centre radiates naturally an artistic interest in the home, and particularly in the parlor or drawing room as a stage setting for personal charms. The furniture, studied as a background for human beings, offers some possibilities of romance to the youth. The history of fine furniture and the appreciation of the more artistic forms increase rather than diminish this romance. Certainly the need is great enough in America that some taste be applied to our household furnishings. But art instruction until recently left such matters to chance, content to present ideals of high art or the flotsam and jetsam of desiccated grammars of design, without seeing that the ideals were effective, or the grammar one used in daily life.

The importance of some such education for industry and for the refinement of social life is hardly to be gainsaid. At present our manufacturers throw poor, inartistic, machine made goods upon the market, to be bought by an indiscriminating public without imagination or foresight to demand anything better. A higher standard of taste as applied to things commonly bought and sold would add greatly not only to the value of our manufactures and our material resources, but to the pleasure and dignity of our lives.

Education is not without some consciousness of the practical economic value of education in art, and many of the best courses of study are oriented in this direction. What has been lacking, not only for pupils at this age, but in the earlier years, is a recognition of the psychological tendencies and social motives which make art significant to the young. No matter how correct our adult convictions may be, unless we are skillful enough to penetrate to the real forces at work in those we are teaching, we will always fail in producing results that last. It is the child at the time we are dealing with him that calls for our immediate effort. The eternal "ought" can never aim without the actual "is."



BOOK BINDING, EIGHTH YEAR, ELEMENTARY SCHOOLS, CHICAGO, ILL.

CHILD STUDY IN RELATION TO ELEMENTARY ART EDUCATION.

BY EARL BARNES.

THE study of a passive child can produce little that is of value for educational practice. It is only when he expresses himself that we catch glimpses of his inner life. Hence his art impulses must be studied through things that he admires, and still more, through things that he makes. Drawings probably give us our best approach to the development of these art interests, and in this study we shall confine ourselves mainly to drawing and color, entirely neglecting music and stories.

In drawing, we have a form of self-expression that yields itself to study better than any other, except written speech. This is because it is self-recording, and so becomes a permanent photograph of the child's mind which the student can refer to, again and again, for purposes of comparison or generalization. It can even be claimed that drawing has one advantage over written speech, since it can be used with children some years before they begin to write.

In consequence of the availability of drawings for study, we have a wealth of investigations dealing with the subject from almost every point of view. The latest and most comprehensive study is that by Dr. George Kerschensteiner, which appeared in 1905.¹ During a period of seven years as school inspector in Munich, the author worked over three hundred thousand children's drawings. Many of these were subjected to careful examination, and from time to time special test exercises were set and the results were analyzed and tabulated. The work indicates only slight acquaintance with earlier studies in the field, but its independent conclusions are even more valuable on this account. Many hundreds of the children's drawings are reproduced in the volume, both in black and white and in colors.

Just before this work was printed Dr. Siegfried Levinstein brought

¹George Kerschensteiner, "Die Entwicklung der zeichnerischen Begabung." Munich, 1905.

cut his extended study on drawings made by school children.² With the support of Professor Lamprecht, the author has collected a great number of drawings made by school children, to illustrate the story of "Hans-Guck-in-die-Luft", and he has also summarized earlier studies. The volume is richly illustrated with reproductions of the children's drawings, and there is an extended bibliography.

Among earlier German works, Professor Wilhelm Preyer's well-known study on his son³ is still useful, especially in connection with the development of interest in color. There are less important studies in German by Götze⁴ and Pappenheim.⁵

Among the works by French students Perez's "*L'Art et la Poesie chez l'Enfant*"⁶ still remains a classic. Unlike the German works, this is based on the careful study of a few children, and deals rather with art appreciation than with creative work. In his "*First Three Years of Childhood*"⁷ the same author has recorded valuable observations from the same field. In various articles and reviews Alfred Binet⁸ has given us the benefit of his interesting and suggestive ways of thinking about children's drawings. Compayré, in his "*L'Evolution Intellectuelle et Morale de l'Enfant*,"⁹ offers many suggestions of value for this chapter. Passy¹⁰ has also given us some valuable notes. One of the earliest quantitative studies made on children's drawings was that by Ricci¹¹ in Italy.

In England one of the closest students of children's drawings has been Ebenezer Cooke. He has spoken and written extensively on the subject, and his views have largely influenced work in the schools.¹² Professor James Sully's chapters on art development in his "*Studies of Childhood*"¹³ have been widely read and copied. A little volume by the late inspector of schools, T. G. Rooper, reprinted in America as "*Draw-*

²Siegfried Levinstein, "*Kinderzeichnungen bis zum 14 Lebensjahr.*" Leipzig, 1905.

³Wilhelm Preyer, "*The Mind of the Child*," translated by W. H. Brown, 2 vols. New York, 1889.

⁴Karl Götze, "*Das Kind als Künstler.*" Hamburg, 1898.

⁵Karl Pappenheim, "*Bemerkungen über Kinderzeichnungen,*" *Zeitschrift für Pädagogische Psychologie*. March, 1891.

⁶Bernard Perez, "*L'Art et la Poesie chez l'Enfant.*" Paris, 1888.

⁷*Idem*, "*First Three Years of Childhood.*" Translated by Christie. New York, 1888.

⁸Alfred Binet, "*Interpretation des Dessins.*" *Revue Philosophique*, December, 1890.

⁹Gabriel Compayré, "*The Intellectual and Moral Development of the Child.*" Translated by Wilson. 2 vols. New York, 1896.

¹⁰Jacques Passy, "*Notes sur les Dessins des Enfants.*" *Revue Philosophique*, December, 1891.

¹¹Carrado Ricci, "*L'Arte dei Bambini.*" Bologna, 1887. Part of this study is translated in the *Pedagogical Seminary*, October, 1895.

¹²Ebenezer Cooke, "*Art Teaching and Child Nature.*" *Journal of Education*, London, December, 1885, and January, 1886.

¹³James Sully, "*Studies of Childhood.*" New York, 1895.

ing in Primary Schools,"¹⁴ is based directly on the study of children, and has also had large influence in the teaching of drawing in England. Miss Drury's study on what children think pretty,¹⁵ Miss Sophie Partridge's extended study on children's picture writing,¹⁶ and Miss Lena Partridge's examination of the way children draw men and women¹⁷ are well known. In various issues of "Child Life" during 1906-1907 Miss M. E. Findlay discussed "Design in the Art Training of Young Children"¹⁸ from the point of view of children's tastes.

In America we have a great number of studies on this subject. Dr. Frederick Burk's "The Genetic versus the Logical Order in Drawing"¹⁹ is an admirable summary of work done, and gives a definite application to teaching. Professor J. Mark Baldwin²⁰ has analyzed certain steps in the development of drawing with his usual philosophical thoroughness. Dr. Herman T. Lukens²¹ in "A Study of Children's Drawings in Early Years" has given us one the best summaries so far made. Mrs. Maitland²² has investigated the question as to what subjects school children wish to draw. Professor A. B. Clark²³ has examined children's attitude toward perspective problems. In his "Notes on Children's Drawings," Professor Elmer E. Brown²⁴ has published and interpreted four rather extended studies on individual children.

One of the earliest attempts to interpret large groups of children's drawings was made by the writer in 1893.²⁵ In his *Studies in Education*²⁶ he has analyzed an extended collection of pictures made by children and has printed another version of Miss Drury's study²⁷ on what chil-

¹⁴T. G. Rooper, "Drawing in Primary Schools." New York, 1894.

¹⁵Mary Drury, "Children's Attitude Towards the Beautiful." *University Extension Journal*, London, December, 1891.

¹⁶Sophie Partridge, "Children's Drawings." *The Paidologist*, London, November, 1904.

¹⁷Lena Partridge, "Children's Drawings of Men and Women." *Barnes' Studies in Education*, Vol. II, pp. 163-179.

¹⁸M. E. Findlay, "Design in the Art Training of Young Children." *Child Life*, London, 1906-7.

¹⁹Frederick Burk, "The Genetic versus the Logical Order in Drawing." *Pedagogical Seminary*, September, 1902.

²⁰James M. Baldwin, "Mental Development in the Child and the Race." New York, 1897.

²¹Herman T. Lukens, "A Study of Children's Drawings in the Early Years." *Pedagogical Seminary*, October, 1896.

²²Louise Maitland, "What Children Draw to Please Themselves." *Inland Educator*, September, 1895.

²³A. B. Clark, "The Child's Attitude Toward Perspective Problems." *Barnes' Studies in Education*, Vol. I, pp. 283-294.

²⁴Elmer E. Brown, "Notes on Children's Drawings." *University of California Studies*, Vol. II, No. 1.

²⁵Earl Barnes, "A Study in Children's Drawings." *Pedagogical Seminary*, December, 1893.

²⁶*Idem*, "Studies in Education." 2 vols. Stanford University and Philadelphia, 1897-1902.

²⁷*Idem*, "The Prettiest Thing," *Studies in Education*, vol. II, pp. 180-194.

dren think pretty. Professor M. V. O'Shea²⁹ has an analytical study in the Proceedings of the National Education Association. The records of infancy kept by Shinn²⁹, Moore³⁰ and Hogan³¹ devote much space to the efforts made by children to express themselves in drawing and to the development of art appreciation. In "A Little Girl Among the Old Masters"³² William Dean Howells has recorded the steps in the development of a child living in the midst of European art galleries.

These varied studies show beyond all question that children pass through successive stages in their appreciation of art and in their relation to artistic creation. Fragmentary and incomplete as the results are, they have already had a large influence on art instruction, especially with little children; and in the future the more perfect study of children must inevitably determine the ways in which we shall help them to an understanding and an expression of the beautiful.

From an examination of the many studies that have been made on infancy it seems clear that the first few months of a child's life are distinguished above all else by extreme activity and by fragmentariness of interest.³³ A baby's waking hours are fully occupied and he turns restlessly from one thing to another, eagerly gathering a mass of unrelated experience.³⁴ All observers agree in noting a broken interest at this time in striking sensory impressions, beginning when the child is but a few days old.³⁵ He turns with evident pleasure towards rays of light, brightly colored objects and glittering things.³⁶ Mobility and glitter seem more attractive to him than color; and objects of daily life, such as a mother's dress, seem to exercise a more compelling power than any other artistic products.

White is probably the most attractive color at this time, and a piece of newspaper will hold the attention as well as a handsomely colored toy, especially if the baby is allowed to do something with it.³⁷ By the time

²⁹M. V. O'Shea, "Children's Expression Through Drawing." Proceedings National Education Association, 1894, pp. 1015-1023.

³⁰Millicent W. Shinn, "Notes on the Development of a Child." University of California Studies, Berkeley, 1899.

³¹Kathleen C. Moore, "The Mental Development of a Child." The Psychological Review, October, 1896.

³²Louise Hogan, "A Study of a Child." New York, 1898.

³³William Dean Howells, "A Little Girl Among the Old Masters." New York, 1876.

³⁴Moore, p. 20. Compayré, pt. I, p. 63.

³⁵F. B. Dresslar, "A Morning's Observation of a Baby." Pedagogical Seminary, December, 1901.

³⁶Shinn, "Development of a Child." Part I, p. 10.

³⁷Shinn, "Development of a Child." Part I, p. 10.

³⁸Rufus E. Marsden, "A Study of the Early Color Sense." Psychological Review, January, 1903, p. 39.



CANDLE SHADES, EIGHTH YEAR, ELEMENTARY SCHOOLS, CLEVELAND, OHIO.

they are a year old, many children show an interest in looking at pictures, and six months later they can pick out animals they know or photographs of father or mother.³⁸ Hence by this time visual images must be pretty well formed in their minds. The whole subjective life is, however, so undifferentiated that admiration can hardly exist aside from the general mass of pleasurable feelings.

Thus until the age of two years there is little in the way of art activity to record. If the child is given pencil and paper he may rub them together as he might rub any articles together that are handed to him. When he seems to be drawing he is probably imitating the action of his elders, just as he does when he plays at writing letters. If meaning appears, well and good; but he is merely imitating the action that he sees and not the representative effort that lies behind it. His interest is in the act, not in the product.

About the age of two, however, the child begins to have a distinct pleasure in the products of his rubbing. His drawing is still only a scrawl, but he has a creative rather than a merely imitative attitude towards it. Professor Baldwin has analyzed the steps in scribble development with great thoroughness. The angular straight lines give way about the age of two years to curves, lateral movements being preferred to vertical movements. About the twenty-seventh month a sense of connection between what was visually in the child's own consciousness and the movement of his own hand or pencil springs into existence. Tracery imitation begins.³⁹ Ebenezer Cooke finds in these early scribbles a tendency toward elliptical forms on which he bases far-reaching educational conclusions.⁴⁰ Professor Brown has also pointed out the predominance of motor impulses in this early work, though recognizing the steady attempt to relate motor and visual images;⁴¹ and Professor Sully speaks of drawing at this period as largely "imitative play action."⁴²

All students of childhood agree in recognizing that the images which the child seeks to express at this early age are already within his mind when the drawing begins.⁴³ The operation is from within outward and

³⁸Moore, p. 112. Shinn, p. 71.

³⁹Baldwin, "Mental Development," p. 81.

⁴⁰Cooke, "Art Teaching and Child Nature," *Journal of Education*, London, December, 1885.

⁴¹Brown, "Notes on Children's Drawings," p. 59.

⁴²Sully, "Studies of Childhood," p. 298.

⁴³Cooke, "In Child Life," London, 1891, p. 77.

Brown, "Notes on Children's Drawings," p. 63.

Lukens, "Children's Drawings in the Earlier Years," p. 11.

Burk, "Genetic versus Logical Order in Drawing," p. 305.

is hence often spoken of as conceptual drawing. Passy, Miss Partridge and Kerschensteiner all report experiments where they posed before a class and found that even elementary school children were as liable to draw them standing as sitting, or with hats as without.^{43a} The difficulties of execution are so great with little children that there is little desire to look at other drawings, or at an object, even if the child be nominally copying it. Possibly if this motor difficulty did not exist the result would be the same, for one cannot help feeling that the aim at this time is self-expression rather than representation. In fact, drawing for a very young child is so thoroughly a language that we may be wrong in considering it as in any degree an art expression. One is startled to see how easily a child at this age declares a mass of meaningless lines to be a man, a horse, or an engine. Whatever may be true of adults, "art for art's sake," has no place in a child's world.

So thoroughly is all drawing conceptual at this period that if a child is drawing a complex whole he is content to put down, one after the other, the parts he knows and happens to think about. Thus, if he is drawing a cow, he makes a scrawl of some kind to stand for the cow as a whole; on one side of this he scratches some horns, on the other side some legs and a tail, while a smudge some inches away is declared to be the hair. If he draws a man on horseback, you see both of his legs; in drawing a woman he may draw her body, then put on her clothes, one garment after another, and even draw her pocket, a purse in the pocket and a penny in the purse. This tendency to work out a detail at a time has led some students to speak of this stage as the cataloguing period in drawing.⁴⁴

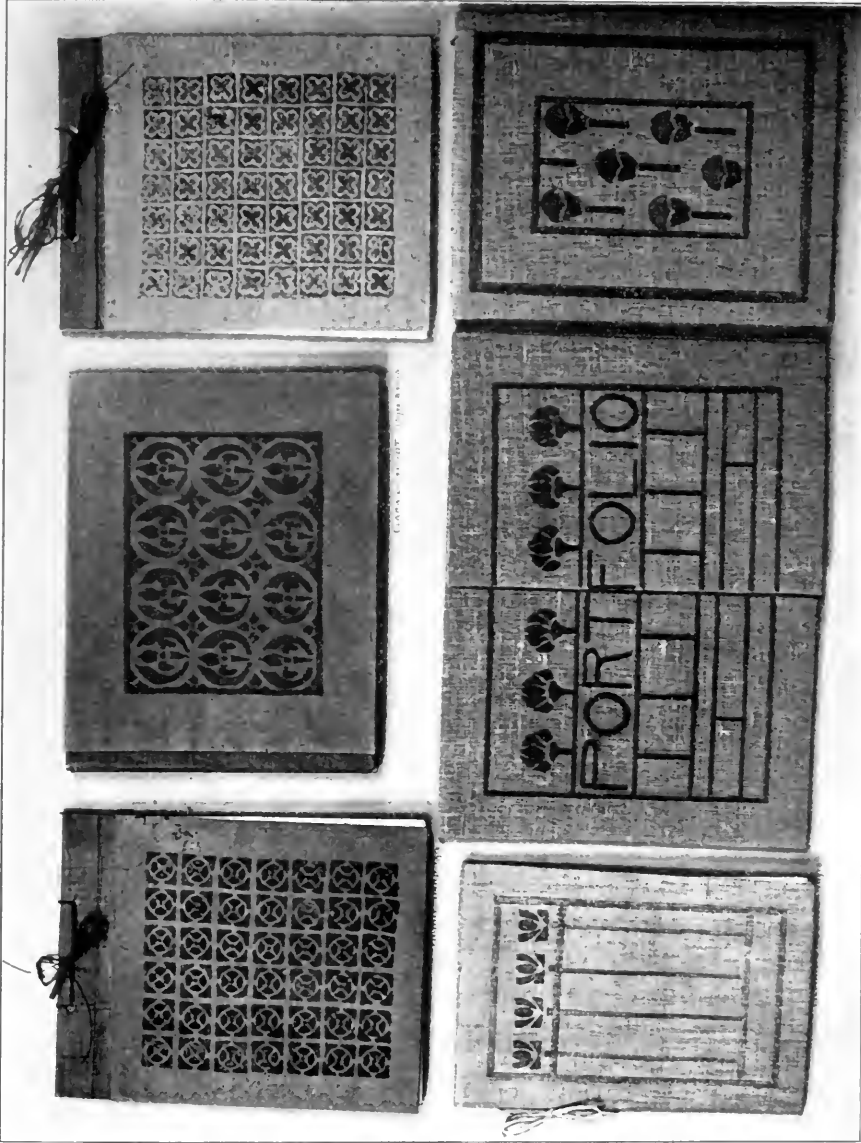
Nothing is more striking in the drawings made by children at this period than the way in which they universally invent or adopt diagrammatic forms. They do not draw the outline of men, or trees or houses, they make symbols or signs to stand for them. Thus they make a straight line for a leg, a little circle for an eye; a vertical line with a few horizontal lines on the sides represents a tree. Many people are led by this fact to assume that children tend to abstract form from things, and that they are interested in such form abstractions and hence should be given work

^{43a} Passy, "Notes sur les Dessins des Enfants," p. 370.

Partridge, "Children's Drawings of Men and Women," p. 175.

Kerschensteiner, "Die Entwicklung der zeichnerischen Begabung," p. 15.

⁴⁴Barnes, "Studies in Education," Vol. I, p. 62.



DECORATED PORTFOLIOS, SEVENTH AND EIGHTH YEARS, ELEMENTARY SCHOOLS, NEW YORK, N. Y.

with lines and plane surfaces.⁴⁵ A little observation, however, will show any one that these diagrams are due, not to the child's having abstracted the form from the object, but to his inability to co-ordinate visual and motor images and to his slight power over muscular direction. With developing power his growth is not from objects to more abstract forms, but from his first crude diagrams he moves steadily to real objects. The pictorial evolution of a man illustrates these steps.⁴⁶

The correctness of this position is further shown by the fact that ail of a child's spontaneous drawings before he is six years old are pictorial. Mrs. Maitland⁴⁷ found only five per cent. of the children at this age drawing geometrical designs, and only three per cent. using ornament. In illustrating stories, Barnes⁴⁸ found less than one per cent. using ornamental forms. Lukens⁴⁹ found but two per cent. using geometrical designs and decoration combined. As we have repeatedly said, drawing is for these young children a language closely akin to speech. It grows up by the same alternating analyses and syntheses that we find accompanying the mastery of speech. From the tangle of lines that stands for a man emerges, as it were by accident, some circumscribed part that is recognized as the head; arms and legs spring out from it; eyes find their place; and then a nose follows. A body evolves below the head, often by uniting the legs with a line; ears linger until later.⁵⁰ These early figures of men are almost invariably drawn full-face, possibly because only a full-face figure gives the child a chance to enumerate all the features. Since throughout childhood the motor impulses tend to concentrate, now in one direction, now in another, the interest in drawing is very spasmodic. Sometimes it continues strong for several days, and then entirely disappears for several weeks or even months.⁵¹

The objects that a child is especially interested in drawing at this time are those related to his own daily life and needs. Men and women are most attractive; babies, domesticated animals, objects of daily use, and playthings are the objects which he must portray if he is to draw with avidity. His standards are so low that he has no fear of being

⁴⁵Shinn, "Notes on the Development of a Child," p. 96. See Burk, p. 314; O'Shea, "Expression Through Drawing," p. 1020.

⁴⁶Barnes, "Pictorial Evolution of a Man," *Studies*, Vol. I.

⁴⁷Maitland, "What Children Draw to Please Themselves," p. 79.

⁴⁸Barnes, "A Study of Children's Drawings," p. 5.

⁴⁹Lukens, "Study of Children's Drawing in the Early Years," p. 19.

⁵⁰Partridge, "Children's Drawings of Men and Women," p. 175.

⁵¹Shinn, "Notes on Children's Drawings," edited by Brown, p. 9. Lukens, p. 19.

unable to realize them.⁵² He feels as secure in drawing a man as in drawing a vertical line.

Whether children tend to draw mass or outline before they are six has attracted much attention. Mrs. A. H. Putnam⁵³ provided in her kindergarten, water colors, colored crayons, slates, paper and pencils and the sand table, and then encouraged her children to make representations of a ball. There was no direction given, but eighty-seven out of ninety-seven children who had been in the kindergarten but a few days drew outlines with pencils. It may be said that this is what they had always been accustomed to do, but the line seems best to correspond with what we have found to be the children's aim in drawing at this period.⁵⁴

Any thoughtful observer who watches a child's drawing from the time he is two until he is six must be deeply impressed with the great aid it furnishes to all of his processes of thought. It relates visual and motor impulses, thereby perfecting visual judgments, the great majority of which rest on motor experiences, and at the same time it directs and cultivates motor activity. By recording images and thus holding them before the mind for consideration such drawing forms one of the most effective agencies in organizing a body of correct ideas or concepts on which all intelligent thinking must finally rest.

In the period from six to ten years old physical activity is less dominating, but still very powerful, and the children think in larger wholes. This is very important, for, as Kerschensteiner has pointed out, "The development of graphic expression is connected very closely with the development of the comprehension of a whole. The teaching of every subject that furthers this comprehension furthers at the same time the art of drawing."⁵⁵ Most of their lives must still be realized through doing things, but the children can sit still and think a little. The drawing is still largely conceptual rather than representative; but instead of concerning itself with details it goes over into continuous series of related things. The cataloguing stage gives way to the picture writing stage, and Miss Partridge has traced the steps in this transition.⁵⁶ The multiplied studies on children's drawings at this period all agree in recognizing this quality of narrative as its fundamental characteristic.

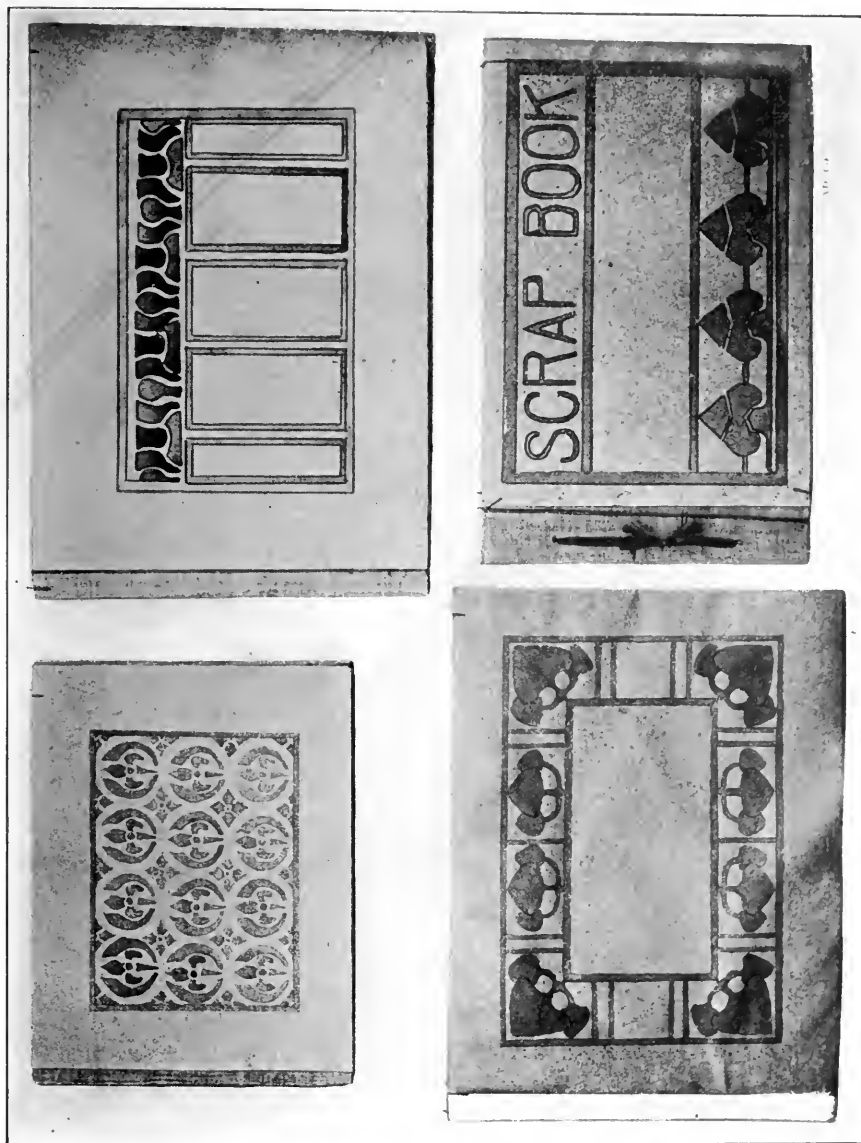
⁵²O'Shea, "Expression Through Drawing," p. 1016.

⁵³Pedagogical Seminary, March, 1893.

⁵⁴Josephine C. Locke, "With What Should Drawing Begin?" Publications National Education Association, 1893, p. 491.

⁵⁵Kerschensteiner, p. 486.

⁵⁶Sophie Partridge, "Children's Drawings," p. 163.



DECORATED PORTFOLIOS, EIGHTH YEAR, ELEMENTARY SCHOOLS, NEW YORK, N. Y.

In summing up the results of her extended study on children's drawings at this age, Miss Sophie Partridge says that they are characterized by love of movement; they are fragmentary, with little attention to the possibility of vision; there is no attempt at perspective and small sense of proportion; and the interest is itself fitful and broken. At the same time she notes with approval the boldness and firmness of outline, the confident handling of difficulties, the ingenious interpretation of action, and the general atmosphere of enjoyment and determination they often indicate.⁵⁷ In other words, it is a time when potentialities are felt, but not yet realized.

The children still draw some ideal form which they have in their minds rather than a representation of the object before them. Professor Clark found that at eight years, eighty-eight per cent. of the children drew an apple placed before them with no regard to its real appearance or position. Any other apple placed in any other position might have been equally well represented by their outlines. Only at the age of nine or ten did they begin to note peculiarities in form and position in the thing they were supposed to copy. Not until the children were eleven years old did the majority of them shape their drawings by the article before them.⁵⁸

Perspective with children at the beginning of this period is non-existent. Clark⁵⁹ gave a large number of school children an apple with a hat pin stuck through it as a model. At six years old, ninety-seven per cent. of the children drew the pin showing all the way across the apple. Not until the age of nine did a majority of the children have the pin stop at the edge of the apple. These results are fully borne out by the experiments of Kerschensteiner, who, in his independent experiments in Munich, found no attempt to represent a third dimension by boys under seven years old nor by girls under nine. Not until boys were ten and girls thirteen did half of them make any attempt to show perspective in their drawings.⁶⁰ The conclusions of Levinstein are in the same direction.⁶¹

The objects children like to draw at this time have been worked

⁵⁷Sophie Partridge, pp. 137-138.

⁵⁸Arthur B. Clark, "The Child's Attitude Toward Perspective Problems," p. 284.

⁵⁹*Idem*, p. 286.

⁶⁰Kerschensteiner, "Die Entwicklung der Zeichnerischen Begabung," pp. 219-240 and 486. See also Levinstein, 25-32.

⁶¹Levinstein, "Kinderzeichnungen," p. 25.

out by Mrs. Maitland.⁶² As a result of her study of fifteen hundred and seventy drawings made by children who were simply told to draw something they liked, she found that thirty-three per cent. drew men and women, eighteen per cent. animals, twenty-seven per cent. plants, and twenty-five per cent. houses. Conventional forms and designs were drawn by only five per cent. of the younger children, while the older ones had thirty-seven per cent. of such drawings. Ornament was attempted in only three per cent. of the pictures of all ages. This study bears out the conclusion that children draw to express something they want to say; that form is unimportant until toward the end of the elementary period, and that beauty, as such, plays small part in the drawings.

Several studies have been made to determine the objects which children of the school age consider pretty. Miss Drury⁶³ asked some hundreds of boys and girls to describe the prettiest thing they had ever seen and to say why they thought it pretty, and Barnes⁶⁴ repeated the experiment. The children universally confounded anything which they liked or found interesting with what they thought pretty. Thus they say: "A sweetstuff shop is the prettiest thing because I like to eat the sweets." Judging by the compositions as a whole, only twenty per cent. of the writers made their choice on æsthetic grounds at seven years old, and seventy per cent. at thirteen years. This indicates what any thoughtful observer must have noted, that even in the elementary school period the æsthetic feelings are not yet clearly separated from pleasurable feelings in general.

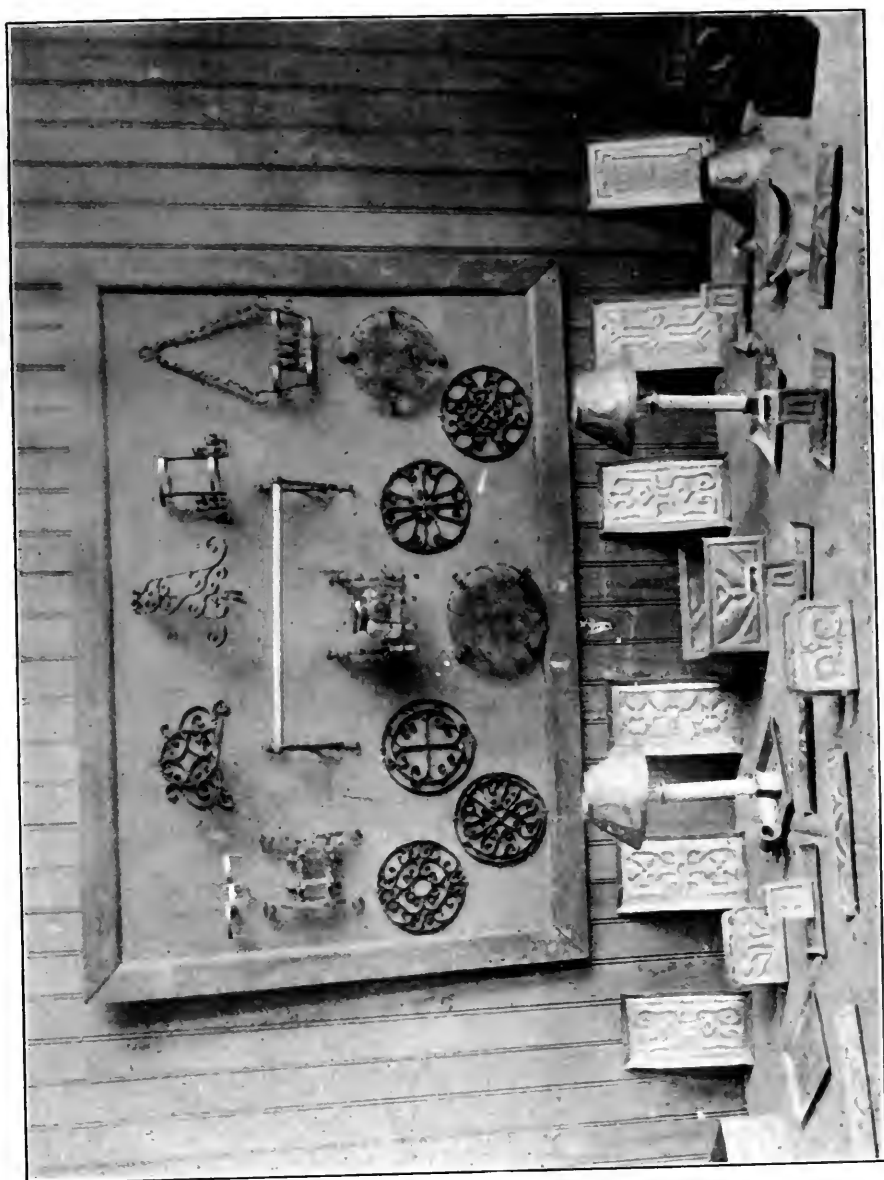
The things selected as beautiful by ninety-one per cent. of the little children are single objects, such as a toy or a flower. Gradually larger composites come to prevail until at thirteen years only twenty-two per cent. of the writers choose these simple units. Glitter, color and motion are still most often mentioned as reasons for thinking things pretty. Sixty-nine per cent. of the children choose things made by man, and the same proportion name natural objects.

During the period, then, from six to ten years old, life may still be described as prevailingly motor, with wide intellectual curiosity, with little distinctly æsthetic interest, and with a growing interest in color. It is still the so-called primary colors that attract, rather than neutral

⁶²Maitland, "What Children Draw to Please Themselves."

⁶³Mary Drury, "Children's Attitude Towards the Beautiful."

⁶⁴Earl Barnes, "The Prettiest Thing." *Studies in Education*, II.



APPLIED DESIGN, GRAMMAR GRADES, ELEMENTARY SCHOOLS, NEWARK, N. J.

tints. In drawing, the interest is in larger wholes than formerly, and tends to narrative forms. There is little interest in perspective, ornament or decoration. Drawing is still distinctly a language of expression.

In the last part of the elementary school period which we are to consider, covering the ages from nine or ten to fourteen or fifteen, profound changes are taking place in both body and mind.⁶⁵ On the physical side there is a final adjustment of functions. Childhood changes to youth, and skill in manual dexterity can be gained far more easily and surely than at a later age. If accurate and skillful use of pencil and brush is not acquired at this time, it is seldom secured in later life.⁶⁶

On the mental side, there is a tendency to work up elements of knowledge into larger forms. General ideas now become attractive and the children are interested in abstract forms. In every branch of study these changes become apparent. In composition, the children choose vague indefinite subjects about which to write; in natural history, they love to classify; and in number, after the children are nine years old, the proportion of those who like the study, steadily increases as compared with those who dislike it. In drawing, the children no longer try to tell stories, but, instead, they pick out what seems to them the most significant moment and present it as a spiritual type of the whole.⁶⁷

On the emotional side, this is the great period of awakenings. Children begin their active religious life and pass from the anthropomorphic ideas of earlier childhood to spiritual conceptions and aspirations. Their interest in nature broadens and they begin to care for larger landscapes, and for the more intimate relations of man's spirit to the external world. They go out to Nature with a deeper sense of her mystery and charm. This broadening of the sensibilities gives rise to artistic feelings, which tend to express themselves in dress and manners, in form and color. Speaking of this period Lancaster says: "The curve for the love of art begins at ten, rises rapidly till twelve and falls steadily after fifteen, reaching the base line at twenty. It is one of the first awakenings of the adolescent mind."⁶⁸ He goes on to say that in the examination of a large number of papers at this time he found a regular change in taste in art from bright-colored pictures of people or animals in action to quiet

⁶⁵On this whole period see G. Stanley Hall, "Adolescence," 2 vols., New York, 1904.

⁶⁶See C. Lewis Hind, "The Education of the Artist," London, 1907.

⁶⁷Barnes, "Studies in Education," vol. I, p. 155.

⁶⁸E. G. Lancaster, "The Psychology and Pedagogy of Adolescence." Pedagogical Seminary, July, 1897, p. 101.

pictures of still life or nature. After fourteen many spoke of loving only those pictures which represent deep feeling, or portray the soul of the artist.⁶⁹

With these deeper feelings comes a sense of inability to adequately represent the subject. Barnes⁷⁰ found that children drew less pictures in any series of illustrations after thirteen, and that only after this age did children excuse themselves from drawing on the ground of inability. Lukens⁷¹ emphasizes this point, and O'Shea⁷² and Gallagher⁷³ record increasing discouragement after nine years of age.

When we come to the application of these results of our studies on children, to the teaching of drawing, we are confronted with the difficulties that meet us in all fields of practical adjustment.⁷⁴ Diagnosis can be made increasingly scientific and exact; prescriptions must always be blended of art and science. In dealing with drawing our difficulty is increased, however, through the fact that teachers of drawing approach their task from two widely different points of view. The one class really looks upon the drawing lesson as a manual training exercise, and emphasizes exactness, order, a close relation of expert manipulation, and certain abstract conceptions of form. The other class looks upon it as an expression of beauty, prizes sensibility and abhors a straight line. And yet even under these conditions some of our conclusions seem capable of very general application.

Under two years of age, there can be little direct art appeal. It is well to have the child surrounded by good expressions in form and color, but the mother's dress is more important than the wall decorations. Motor development is the main thing. Elaboration of color in playthings is wasted; strong, distinct effects are wanted in all sense impressions. Donatello's "Singing Boys," which adorns a cr che in one of our cities, is of value only as advertising matter to interest patrons.

During the cataloguing stage, from two to six, a child should do a great deal of drawing. He should draw figures on large surfaces, which should be so placed as to encourage activity of the central muscle masses. The subjects should be men, women, babies, animals, toys and the like.

⁶⁹G. Stanley Hall, "Adolescence," vol. II, p. 484.

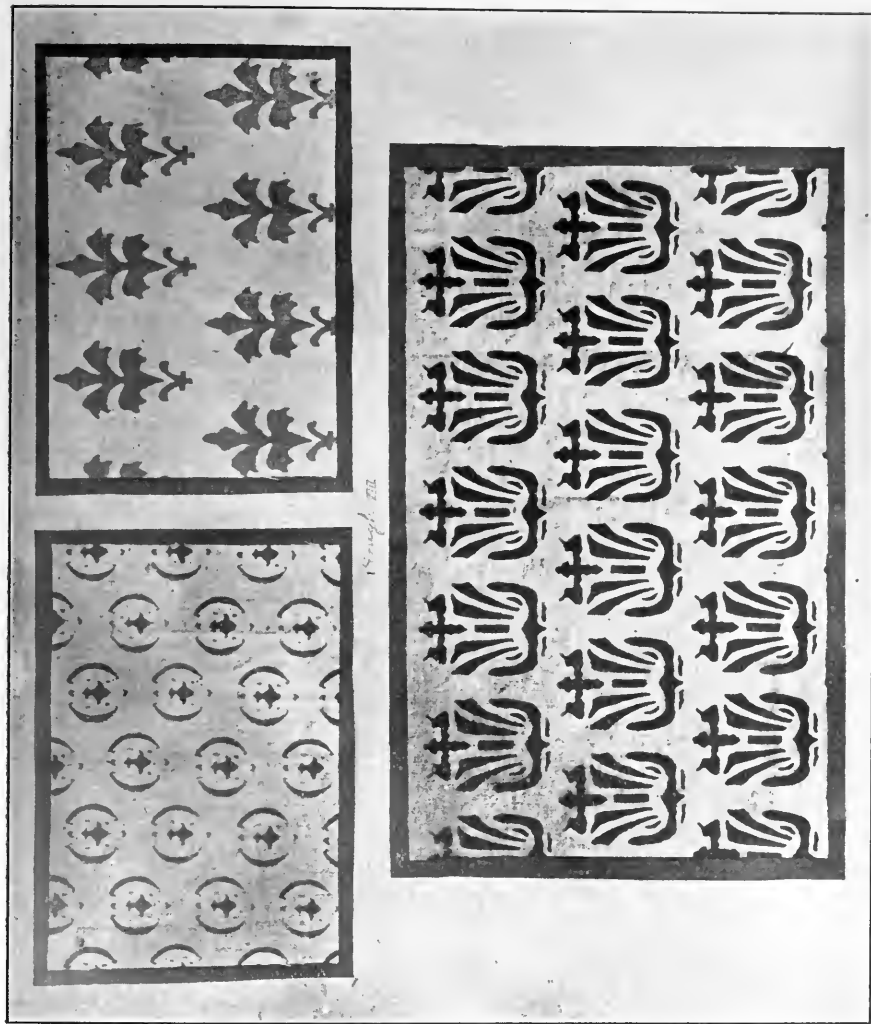
⁷⁰Barnes, "Study in Children's Drawings," p. 4.

⁷¹Lukens, "Study of Children's Drawings in the Early Years," p. 18.

⁷²O'Shea, "Expression Through Drawing," p. 1017.

⁷³Marguerite Gallagher, "Children's Spontaneous Drawings," *Northwestern Monthly*, September, 1897, p. 131.

⁷⁴Among the best works on this subject are those by Kerschensteiner, Burk and Lukens, already mentioned.



SURFACE PATTERNS, EIGHTH YEAR, ELEMENTARY SCHOOLS, CLEVELAND, OHIO.

He should be encouraged to leave the scribble stage for the few clear, strong lines that mark the diagrammatic period.⁷⁵ Expression being the important thing at this period, all criticism should be made subordinate, and incidental enough, so as not to discourage effort or weaken zest. Suggestion and correction should follow the same lines as in other forms of language. Grammar must wait on growth. Of course, there will be some attempts at copying objects, but the child had best represent something vital to himself. If he has made a house with blocks, or an outline of a farm with sticks, he will have organized the motor impulses corresponding with the visual impulses in him through doing, and he will have an image worked out in his mind. He will then be interested in translating the motor impulses of building, into the motor impulses of drawing. Later on he will draw plans in order that he may build; now he will build in order that he may draw. The wise teacher will direct attention to the beautiful in line, and color, and mass; and the forming of larger units in the mind will lead towards appreciation of landscape. The artistic appreciation will be gradually separating itself from the general mass of sensibility, and some of its elements will be shaping themselves. All art development in this period will be a by-product of general doing and thinking, as it must largely always be.

Since the child's drawing at this period is so descriptive, drawing in line seems more natural than mass work. The contour of an object described by a line is, of course, false, since the actual division between two objects is always seen as difference in light and shade. But the child thinks his objects in arbitrary forms. The same ignorance that makes him so ready to draw a man leaves him in no doubt as to the bounding contour of an object. Line seems his natural expression, but since mass is to be his expression in the future, if he becomes an artist, he should be encouraged toward it from the first.⁷⁶ If too much used at first, Lukens fears it may prevent the child's leaving the scribbling stage.⁷⁷

In the period from six to ten years old, if the drawing is to follow a child's natural lines of interest, it must have a narrative tendency. It must still be looked upon as descriptive rather than representative; but the children must be constantly urged forward to the next stage. During the earlier periods there seems little danger of the child's accept-

⁷⁵Lukens, "A Study of Children's Drawings in the Early Years," p. 20.

⁷⁶Josephine C. Locke, "With What Should Drawing Begin?" p. 491.

⁷⁷Lukens, p. 9.

ing a set of arbitrary symbols and becoming arrested in his development. From six or seven years on, however, there must be constant watchfulness to prevent this happening. In the use of speech there is little danger of arrest, because the children are surrounded by people who are, compared to themselves, artists in speech. If children were surrounded by people who were all artists in drawing and color they would be carried along by the mere force of imitation. The fact is, however, that most adults never become more than seven or eight years old in power to draw, and they seldom draw at all. In such an atmosphere of general arrest a child will only go on, if he is encouraged to do so.

During this period increased attention will be given to exact drill of motor centres. Manual exercises with splints, basketry, fabrics, wood-work, and gardening should fill a good deal of the child's time. Simple color should be increasingly used and color harmonies should be consciously taught.

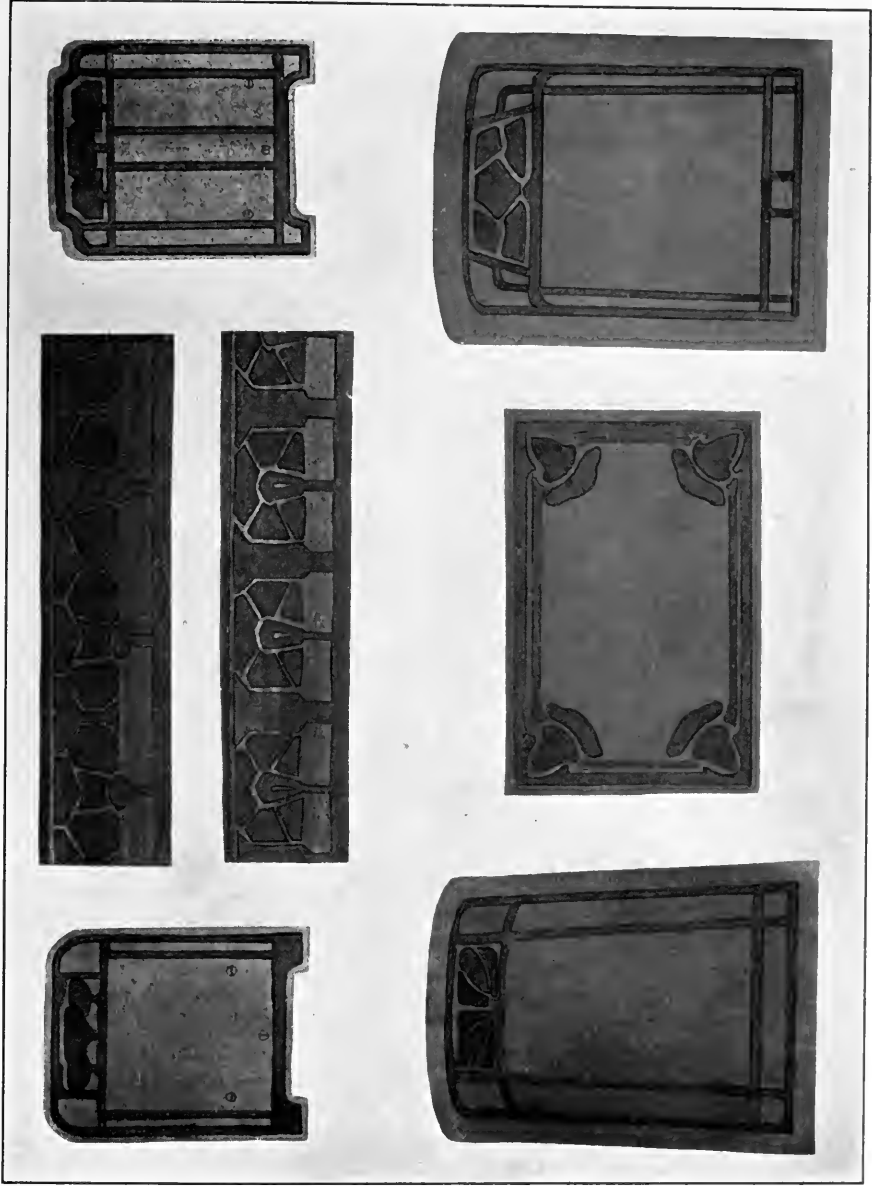
Little attention will be given to formal decoration, but the elements of decoration will begin to appear, first, in the handwork and then copied in the drawing. Everywhere with undeveloped minds ornament springs not out of play with abstract lines, but out of modifications of useful forms. Many exercises will be given the children, tending to make them acquainted with straight and curved lines through use. Any definite form-study comes best in the next period.

Simple things will be drawn with the object before the child, and some of this copying may well be done with a brush or soft crayon, as mass work. But all this work must still be kept concrete and fluid, free from any formal drills or definite limitations. Every study made in this period shows that as the children approach twelve or thirteen years of age they lose spontaneity and daring.⁷⁸ With greater knowledge they learn their limitations, and often through being turned aside to perfunctory drill, they grow tired and turn away from real drawing, to join the arrested development group. If most of the children became dumb at twelve we should all at least notice it; most American children become artistically dumb at this period and we accept it as a natural law.

In this period beautiful things have a large influence over children, and it seems to be true that they respond most vigorously to art products that are only a step or two before them. For purposes of school room

⁷⁸Barnes, "Study in Children's Drawings," p. 4.

M. V. O'Shea, "Expression Through Drawing," p. 1017.



DESIGNS FOR STAINED WOOD, SEVENTH AND EIGHTH YEARS, ELEMENTARY SCHOOLS, NEW YORK, N. Y.

and text book decoration we need to study children's tastes and to know the steps they tend to take. It is probable that just as presenting literary masterpieces to children too soon, tends to weaken their later usefulness, so presenting masterpieces in art that lie too far ahead of the children, robs these agents of their strongest appeal at the time when we most need them.

A few years ago a series of wall pictures for nursery decoration was brought out by the Liberty Company in London. The white and yellow hen following a procession of active yellow chickens across a dark green background, the row of black and white and yellow puppies chasing a self-sufficient old rooster, in similar colors, fill the children with delight. Students of childhood must have questioned the value of their labors in the presence of these panels, for here was an artist who had struck into existence pictures which seemed to embody, by a stroke of genius, the results of the laborious investigations of Preyer and his followers. The subjects were right, their activities were right, size and arrangement were right, and the colors were perfect.

It was only when we learned that Mr. Cecil Alden had worked out these results in daily conjunction with groups of children, as Hoffmann worked out the "Struwelpeter," beloved of German children, that we felt reassured as to the value of the direct study of children. Since these panels appeared, they have been widely imitated, but the artists have not known the vital things to copy. The dull green background, last color to be recognized by children and hence right for a background, has been replaced by purple; the striking white and yellow foreground, giving the strong psychological reactions desired by little children, has been changed to red and green. For the simple, honest, laughing life of hens and puppies have been substituted fantastic frogs and languishing damsels; for the dynamic quality of the original has been substituted a lot of passive lay figures. Nowhere could one find a better illustration of the danger of providing art products for children without consulting those who are to judge and enjoy them.

In the third period, from nine or ten to fourteen or fifteen, child study teaches us that drawing should be a constant accompaniment of all school work. All expression must spring from impression, and no impression can be clear and accurate and understood until it has been expressed. Speech, drawing and acting are the great means of expression, and each strengthens the other.

The children are now coming to observe and compare with some degree of exactness. Drawing will here prove of the greatest value to them. As Agassiz said: "A lead pencil is an excellent microscope." Accurate conceptions of form lie at the base of all good work in biology, and not until a child has tried to represent a leaf, a flower, a plant, an insect or an animal will he begin to clearly define its form, and so prepare himself for comparison and generalization.⁷⁹ Through all the varying seasons of the year our elementary school children should be sketching the common living forms about them, and as with speech, much of the work should be free and sketchy to catch the spirit, and some should be careful and exact to catch the fact.

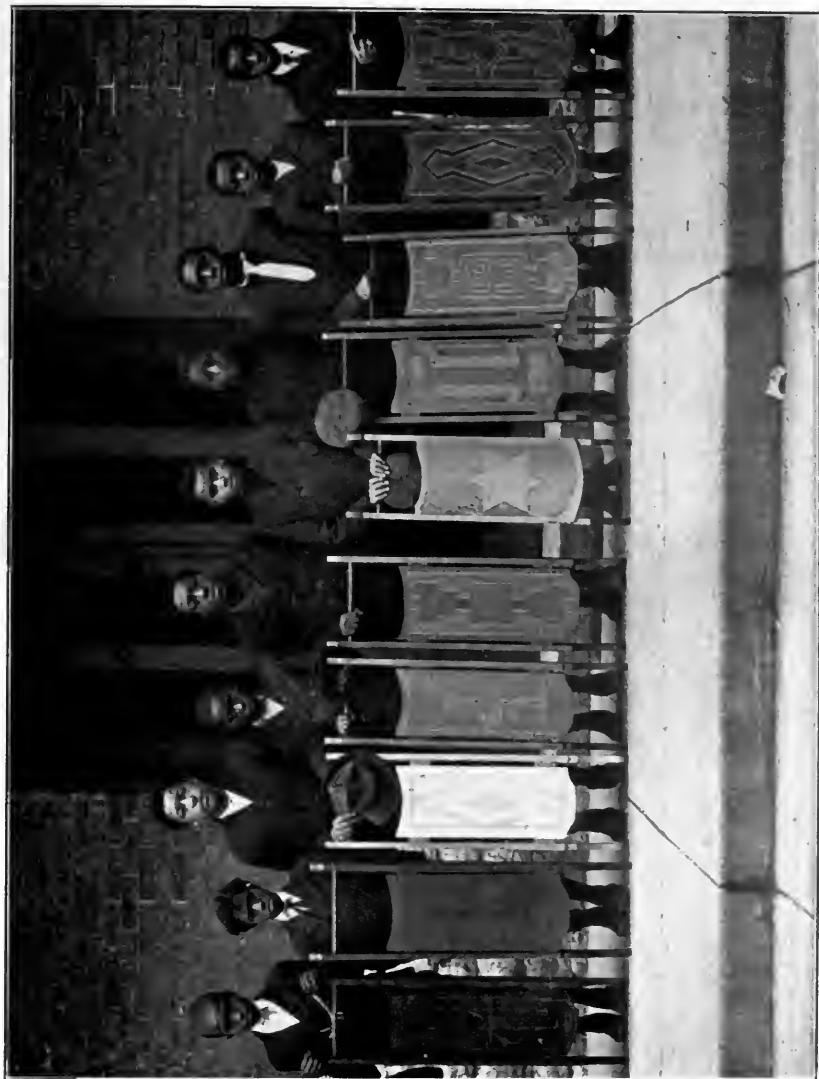
It can be said that all language rises out of motor activity, and this is especially true of the language of drawing. Wherever the child needs to describe any objective thing accurately, he had best draw it first. In all the work with elementary physics and chemistry he will need to draw his apparatus and illustrate with sketches each step in the experiment. With his increased sense of difficulty in expression, due to greater knowledge, he will less freely illustrate stories and history, but in half of the school work, he will find his drawing pad his best ally.

But during this latest elementary period few children will be able to move far in the field of pure abstraction. Motor impulses must still be strengthened through use of clay and sand and wood and paper. The children must still do things connected with things they see, and then perfect their motor and visual experience through expressing them in drawing and color, in speech and dramatic action. The drawing lesson, like the language lesson in this period, should be given all day long.

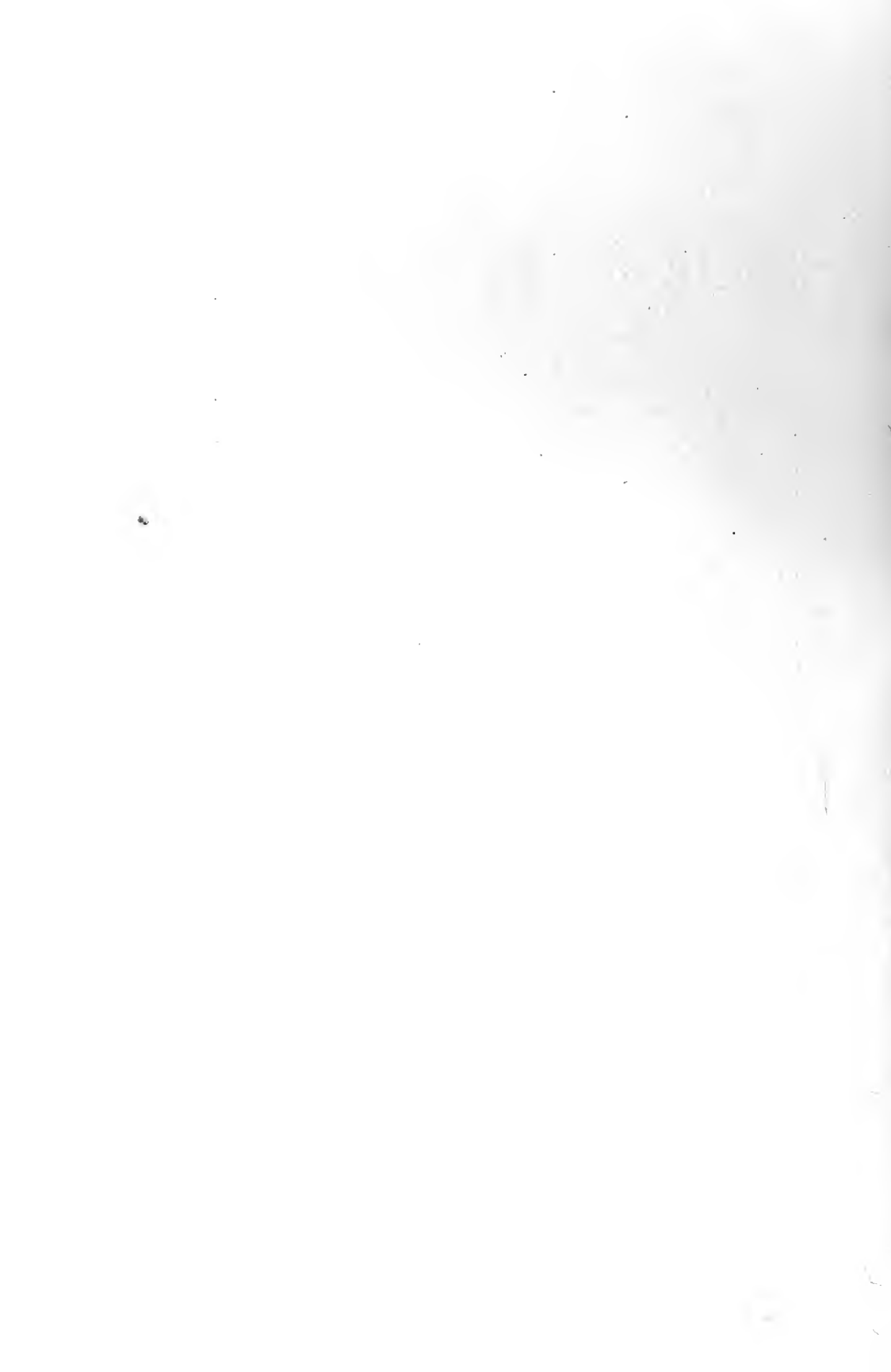
In order that these pictures may be well drawn the children must have more definite technical knowledge, and hence the grammar of drawing must be taken up. Perspective, geometrical drawing and decoration will receive a good deal of attention. Kerschensteiner⁸⁰ says that his investigations show that "after eight, boys as well as girls need expression for rhythmic feeling, and among both boys and girls naturalistic motives and arabesques are much preferred to geometric patterns." His further conclusion is that: "The talent for ornamental decoration of planes and

⁷⁹James M. Stone, "The Relation of Nature Study to Drawing in the Public School," *Proceedings National Education Association*, 1900, p. 524.

⁸⁰Kerschensteiner, p. 386.



APPLIED DESIGN, SIXTH YEAR, COLORED SCHOOL, INDIANAPOLIS, IND.



objects generally shows itself early to be distinct from the talent for figure and face drawing."⁸¹

In mathematics, too, there will be the beginning of geometry. Wearied with trying to hold the mass of unrelated experience that he has collected, during his ten or twelve years of almost constant activity, and with the power of abstraction which only years can bring to most of us, the children will turn with delight to systematic study of lines and angles and plane surfaces. Inventional geometry will prove a delight and a source of growth, in exact proportion to the thoroughness with which drill in lines and angles has been neglected in the earlier period.

With the child's added manual skill will come the need for preliminary drawings for work in paper, wood and metal, in the school garden and in planning the playing field. In geography he will need to draw lines and plans and maps which he can follow out into space, away from his city or village.

Of the more distinctly artistic training one must speak with great hesitancy. We have no really good studies on youthful artistic genius, and geniuses are not common. In educating genius one should remember the advice about making a rabbit pie—first catch your rabbit. No one can, however, read far into the biography of art without seeing that almost all great painters and sculptors began their work by the time they were twelve or thirteen years old. Michael Angelo was apprenticed to the painter's trade when he was thirteen years old, Rembrandt when he was fourteen, and Raphael was an assistant under Perugino when only seventeen. In drawing and in painting, as in instrumental music, genius must have training in flexible hand and arm exercises in childhood. Facility in translating visual impressions into muscular impressions, and sensibility to color harmony, must also be sought early in life.

Individual instruction seems almost indispensable in training artistic genius, and all rules fail. As Dr. Hall says: "At the period of adolescence genius should be encouraged to essay the highest that the imagination can body forth; it may be crude and lame in execution, but it will be lofty, perhaps grand, and if it is original in consciousness it will be so in effect."⁸² Probably the sooner a child begins to look at the world around him as masses of light and shade and color the better; and yet he must know with sure eye and touch the boundary possibility of a line.

⁸¹Kerschensteiner, p. 486.

⁸²G. Stanley Hall, "Adolescence," vol. I, p. 180.

The more one reads the biographies of painters the more he realizes that artistic genius is best cultivated through contact with artistic genius. It is largely a matter of contagion. Creation is so much greater than making, that no teacher can make it. Schools have never made poets, dramatists, or artists, but few are destined to be creative geniuses. By following the lead of the children we may hope to give each a wide range of expression for his life, thereby strengthening that life. The wise teacher will detect genius as early as he can, and so far as possible he will pass it on to other geniuses, so that each may learn by contagion of the spirit.

ORGANIZATION OF ART TEACHING IN THE ELEMENTARY SCHOOLS.

BY JULIA CECILIA CREMINS.

THIS report represents returns from fifty of the principal cities of the United States. It aims to show:

1. The manner in which art teaching is generally conducted in the schools.
2. The professional training required for eligibility as supervisor or director of art work.
3. The time given to the subjects of drawing and constructive work.
4. The methods of training the grade teachers.
5. The agencies employed to further art appreciation by the teaching body and the general public.

Without exception the returns show that the art work in the schools is under the direction of directors or supervisors who have been specially trained in their profession. In the majority of cities a candidate to be eligible for the position of art director must be a graduate of a normal art school and have had experience in teaching. In New York, in addition to technical training, three years' experience in actually doing supervisory work forms one of the requirements, while Boston demands three years, Chicago two, and Cincinnati four years' experience in teaching the special subject.

Six years of grade teaching is accepted in New York as an equivalent for three years' supervisory work, and four years as a special teacher of drawing is, in Chicago, regarded as an equivalent for technical training at an art school. In the larger cities, candidates are required to take a competitive examination in technical work, the history of art, the theory and practice of design, and methods of supervision.

From this review it will be seen that the art work is directed by a body of people who enter upon their duties as teachers of experience, with a professional training bearing directly upon the subjects to be supervised.

STATE SUPERVISION.

In two States only, Massachusetts and New York, is the art work under the direction of a State director or agent for the promotion of art education. State supervision has existed in Massachusetts for many years. The State director reports the features of State supervision to be as follows: "I. Conferences with supervisors where subjects are assigned and discussed. The result of the spring conferences on High School work will be a high school course of study—a summary of the discussions. II. Teachers' Institutes. Lectures on phases of art work, showing practical application to school work. III. Institutes for superintendents of cities, towns, and districts. IV. Institutes for manual training supervisors and teachers. V. Meetings of normal schools, art and manual training teachers at large museums and normal schools. VI. Conferences at normal schools of supervisors with teachers of drawing and manual training. The object of these meetings—a better understanding of each other's work and more unity."

The report from Massachusetts also states that there are eleven thousand one hundred and three elementary schools in the State. The number of supervisory teachers employed is one hundred and sixty-eight. Throughout the State their visits to schools in rural districts are made every week. In the large cities the visits occur less frequently, in some averaging but four to six a year.

The State Supervisor of Massachusetts also reports under the heading, Training of Pupils, as follows:

"In large cities the teachers take their classes to the museum. There are special Saturday classes held at the museum. Sometimes a high school student is selected to take a course of museum lectures, and that student files a report, for the use of fellow students. Free lectures for normal schools are given by museum directors at the schools. There are also circulating exhibits of pictures."

The principal incentive toward higher standards of work is the commercial value of the work done, and the desire to possess such work either for self or for the home. Especially capable pupils receive free instruction in art schools on Saturday and also after school hours. The work done in these special classes covers every phase of the manual arts. The report further states that the time given to drawing and constructive work varies throughout the State, from one-half hour to four hours a



COMMUNAL EXERCISE, EIGHTH YEAR, ELEMENTARY SCHOOLS,
NEW YORK, N. Y.

This piano cover is the work of a group of pupils.

week. A uniform course of study is not planned for the State. The work done in the various towns and cities, however, is generally along the same lines, with variations in minor details only.

Throughout the State there are a few art societies. These organizations have decorated school buildings, and are looking toward the improvement of school grounds, higher standards of architecture for school buildings, as well as more tasteful furnishings and equipment of school rooms. The question of school room decoration has received attention generally. The subject has been presented to the teachers by means of lectures illustrated by stereopticon views or by large drawings. The decorations are generally school property. Exhibitions are held once or twice a year, and consist of class work as well as selected examples.

The report from the State Supervisor of Drawing and Manual Training in New York notes the following:

"The State Education Department has prepared two syllabi in drawing; one to be used as a guide in the grades, training classes, training schools, normal schools, and teachers' institutes; and one for high schools and academies. It is expected that drawing will be taught in the grades in all schools, rural and city, but at present no examination in drawing is required for an elementary certificate issued by the State. It is also expected that drawing will be taught in all high schools, but pupils may graduate without it.

"Students who are preparing for training or normal schools must take drawing continuously for the four years of the high school course, and have adequate instruction for at least two hundred and twenty-eight periods, and must pass examinations before they can graduate, except those from normal schools."

Candidates to be eligible for supervisory positions throughout the State of New York must be high school graduates, must have completed a course in a professional school, and must receive seventy-five per cent. in an examination given by the State.

The time given to drawing and constructive work varies in the State from one to two hours a week. The question of school room decoration has received attention generally. The State Education Department loans pictures, and various organizations hold exhibitions of pictures in several centres throughout the State.

The Drawing Teachers' Club, a State organization, meets annually to hear papers read, to discuss various art topics, and to hold an exhibition of pupils' work. Besides this yearly exhibition, traveling exhibitions are sent to various towns and cities.

The work of a State supervisor is of necessity largely directive. He works through the supervisory teachers, and endeavors to so raise the standards of work in high and normal schools as to insure from graduates of the latter schools, grade teachers who are in sympathy with the work and better prepared to teach it.

DIRECTORS AND SUPERVISORS IN CITIES, TOWNS, AND DISTRICTS.

In the larger cities, like New York, Chicago, Boston, St. Louis, Indianapolis, Philadelphia, New Orleans, Cincinnati, the work is carried on by directing officers and assistants or by several supervisors of equal rank. In New York there are three directors and fifty assistants. Boston has one director and four assistants; Philadelphia, one director and eight assistants; Cleveland, one director and three assistants; Hartford, three supervisors, with five assistants; Buffalo, one director and four assistants; Indianapolis, one director and three assistants. In Chicago there are four supervisors, in Cincinnati there are eight, and in New Orleans five. In the cities noted, the size of the districts supervised varies much. In Chicago the districts are the largest, numbering sixty-two schools in each, with thirteen hundred teachers. In other cities, the districts average from three to five hundred teachers.

In cities like Newark, Springfield, Yonkers there are frequently two, or even three, supervisory teachers, but generally one is employed. In smaller cities the supervisory teacher frequently teaches the drawing in the high school in addition to directing the work in the elementary schools. At times one supervisor is employed to direct the art work in three or four towns or in several rural schools.

In almost all of the reports the statements show that the schedules of the supervisory teachers are so arranged as to repeat at regular intervals. It is not possible to average the number of these visits during a term, because their frequency depends altogether on the number of teachers to be supervised. In Boston, with four assistants, each supervising the work of about four hundred and seventy-five teachers, visits are made to each school three or four times a year. The schedules are made out



APPLIED DESIGN, RAFFIA BASKETS, ELEMENTARY SCHOOLS, NEWARK, N. J.

for three months, and distributed to the various schools. In Chicago, where each of the four supervisors has thirteen hundred teachers in a district, the visits must necessarily be very infrequent, and are not made at stated intervals. Indianapolis reports visits six times a year. In Cleveland, where there are four hundred and twenty-five teachers to a district, visits are made four or five times a year.

In New York, where the districts number from three to four hundred teachers, the schedules are made out at the beginning of each term. So far as possible these are made to repeat at regular intervals, and in many cases on the same day of the week. The larger schools are visited every other week, and the smaller schools every three weeks or once a month. The time given to each school is made dependent on the number of teachers in the school, so each receives her just proportion of the supervisory teacher's attention. St. Louis reports visits made once in five weeks, New Orleans once in twenty days, Philadelphia every five to six weeks. Of the other cities reporting, the visits may be roughly averaged as once in three or four weeks.

DUTIES OF SUPERVISORS OR DIRECTORS.

Generally speaking, these officers are called upon to plan the course of study in their department; on them, also falls the responsibility of seeing that its provisions are carried out. They are employed primarily as teachers of teachers, and in this connection find it necessary, in addition to their class room visits, to hold, after school hours, teachers' conferences and to conduct teachers' classes.

Teachers' conferences are held usually at the beginning of each school term, and at stated intervals during the term. At these meetings the provisions of the course of study are explained, discussed, and illustrated, and work is planned for several weeks or months; as a rule, no technical work is done by the attending teachers.

It is, however, essential for success that grade teachers become acquainted with the technical processes involved in their grade work in drawing and construction. In order to give them the necessary skill, meetings are held, where the teachers actually do the work they are required to teach. Thus are given lessons in object and illustrative drawing, in construction and design. Sometimes but a single one of these periods is devoted to a given principle, or the use of a certain medium,

but frequently several lessons in one subject follow each other, at comparatively short intervals. As a rule, teachers' lessons are given to the teachers of certain years or grades, that the work may be made very specific and directly helpful.

A limited number of these teachers' meetings are, in most cities, obligatory. In several cities the teachers are called three or four times a year, in many they are required to attend monthly meetings. Besides the obligatory meetings there are optional meetings held at the call of the supervisor, for specific grades or for inexperienced teachers.

SCHOOL VISITS.

The reports show that the work done by supervisors during classroom visits is planned practically on the same lines. The class work is examined and criticised by the supervising teacher. New work is suggested, and where such assistance is necessary model lessons are given to the pupils. The chief purpose of these lessons is to illustrate to the grade teacher correct methods of presentation and correct standards. In some cities the supervising teachers listen to lessons given by the grade teachers, give criticism on these, and offer suggestions for improvement.

The work in the arts is taught in nearly all cases by the grade teachers from the first through the eighth year. In some cities—New York, Boston, Indianapolis—the seventh and eighth year pupils in a majority of the schools are taught by grade teachers, each of whom teaches one or two subjects only. This is known as “departmental” teaching. In Chicago the subject is taught in any grade of the elementary schools by departmental teachers, at the discretion of the principal of the school. Several other cities—Philadelphia, San Francisco, St. Louis, Cincinnati, and others—report the class work taught very generally by the grade teachers.

RECORD KEEPING.

A record of the work seen is usually kept by the supervisor in note book form. This record comprises the material from which required reports of work are compiled. Such reports are filed every month in several of the cities and in others once each year. In Boston, in addition to the note book record, a card catalog record is kept, showing suggestions regarding subject matter, methods, results, material, and new



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experiments. In New York a very systematic method of record keeping is followed. By means of a uniform system of marking, each visit to a class is noted, the character of the work marked, instruction to class teachers and to pupils recorded, and promises to give lessons entered. Thus from a single page of a supervisory teacher's note book may be gleaned all the desired information regarding any one school.

COURSE OF STUDY.

The time given to the arts varies very much in different cities. These variations are in their way an indication of the relative value placed on the subjects of drawing and manual work in the cities represented in the report. In San Francisco, Buffalo, Albany, Detroit, and a few others one hour a week is set aside in all grades, from the first through the eighth, for the teaching of the arts. In Chicago, ninety minutes each week is given to drawing in all the grades, and, in addition to this, in the first and second years, one hundred and fifty minutes are given to manual training, while in the third, fourth, fifth and sixth years the time given to constructive work amounts to ninety minutes, and in the seventh and eighth years it increases to one hundred and eighty minutes. This schedule shows an evident emphasis on the value of constructive work. The records note Boston as devoting two and one-half hours to drawing and constructive work in the first year, three hours in the second, third, fourth, fifth, and sixth years, and five hours each week in the sixth, seventh, and eighth years. This is the largest proportion of time given in any city to the teaching of the arts.

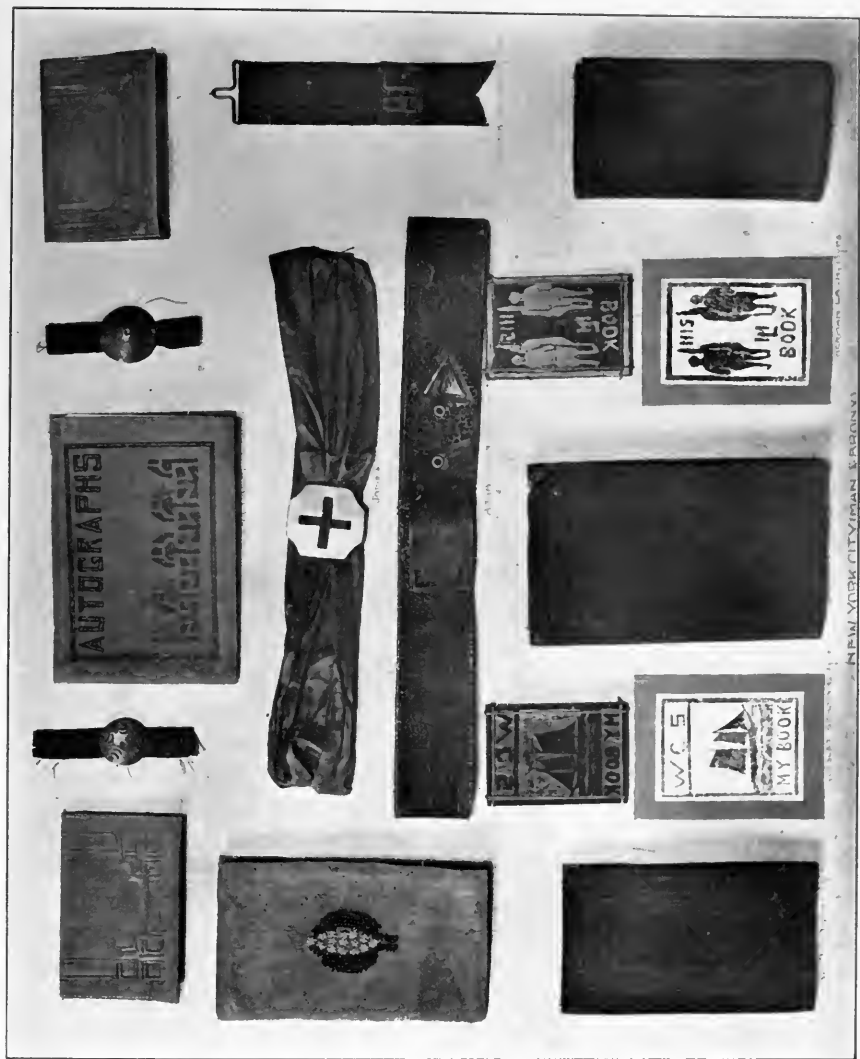
In New York two hours a week are given to drawing and constructive work in the first, second, and third years; three hours in the fourth, fifth, and sixth years, and two and two-thirds hours in the seventh and eighth years. Indianapolis reports one hundred and twenty-five minutes in the first, second, and third years; one hundred and thirty minutes in the fourth year; one hundred and fifty minutes in the fifth and sixth years, and one hundred and seventy minutes in the seventh and eighth years. Philadelphia reports one hundred minutes each week given to drawing and constructive work in the first four years with an additional twenty minutes in the last four years.

The following tabulated list shows the time per week allotted to drawing and constructive work in the cities noted:

City.	State.	1 yr.	2 yr.	3 yr.	4 yr.	5 yr.	6 yr.	7 yr.	8 yr.	9 yr.
Albany	N. Y.	1h.	1h.	1h.	1h.	1h.	1h.	1h.	1h.	
Auburn	N. Y.	90m.	90m.	90m.	90m.	90m.	90m.	90m.	90m.	
Binghamton	N. Y.	1h.	1h.	1h.	1h.	1½h.	1½h.	2h.	2h.	
Boston	Mass.	2½h.	3h.	3h.	3h.	3h.	5h.	5h.	5h.	
Buffalo	N. Y.	1h.	1h.	1h.	1h.	1h.	1h.	1h.	1h.	
Cambridge	Mass.	80m.	80m.	80m.	80m.	80m.	80m.	80m.	80m.	
Chicago	Ill.	240m.	240m.	240m.	180m.	180m.	180m.	270m.	270m.	
Cincinnati	Ohio.	2h.	2h.	90m.	90m.	60m.	60m.	60m.	60m.	60m.
Cleveland	Ohio.	100m.	100m.	100m.	100m.	90m.	90m.	90m.	90m.	
Davenport	Ia.	100m.	100m.	100m.	75m.	75m.	75m.	75m.	75m.	75m.
Denver	Col.	100m.	100m.	90m.	90m.	90m.	90m.	90m.	90m.	
Detroit	Mich.	1h.	1h.	1h.	1h.	1h.	1h.	1h.	1h.	
Everett	Mass.	1h.	1h.	1h.	1h.	2h.	2h.	2h.	2h.	1h.
Hartford	Conn.	105m.	105m.	105m.	105m.	105m.	120m.	120m.	120m.	150m.
Grand Rapids	Mich.	150m.	150m.	150m.	200m.	200m.	200m.	200m.	200m.	
Indianapolis	Ind.	125m.	125m.	125m.	130m.	150m.	150m.	170m.	170m.	
Jersey City	N. J.	90m.	90m.	90m.	90m.	90m.	90m.	90m.	90m.	
Joliet	Ill.	75m.	75m.	100m.	100m.	100m.	100m.	100m.	100m.	
Kalamazoo	Mich.	150m.	150m.	150m.	135m.	75m.	75m.	75m.	75m.	180m.
Lowell	Mass.	60m.	60m.	60m.	60m.	60m.	60m.	60m.	60m.	
Malden	Mass.	100m.	100m.	100m.	100m.	100m.	100m.	100m.	100m.	
Milwaukee	Wis.	60m.	60m.	60m.	60m.	60m.	60m.	60m.	60m.	
Montclair	N. J.	3h.	3h.	3h.	3h.	2½h.	2½h.	2½h.	2½h.	
Newton	Mass.	90m.	90m.	90m.	90m.	90m.	90m.	90m.	90m.	90m.
New Orleans	La.	2h.	2h.	2h.	2h.	2h.	2h.	2h.	2h.	
New Rochelle	N. Y.	100m.	60m.	60m.	60m.	60m.	60m.	90m.	90m.	
New York	N. Y.	120m.	120m.	120m.	180m.	180m.	180m.	160m.	160m.	
Orange	N. J.	60m.	60m.	60m.	60m.	60m.	60m.	60m.	60m.	
Passaic	N. J.	75m.	75m.	75m.	75m.	75m.	75m.	75m.	75m.	
Philadelphia	Pa.	100m.	100m.	100m.	100m.	120m.	120m.	120m.	120m.	
Pittsburg	Pa.	100m.	100m.	100m.	100m.	100m.	100m.	100m.	100m.	
Reading	Pa.	60m.	60m.	60m.	60m.	60m.	60m.	60m.	60m.	
Schenectady	N. Y.	60m.	60m.	105m.	105m.	105m.	105m.	90m.	90m.	
Springfield	Mass.	60m.	90m.	120m.	150m.	105m.	210m.	210m.	210m.	210m.
San Francisco	Cal.	60m.	60m.	60m.	60m.	60m.	60m.	60m.	60m.	60m.
St. Louis	Mo.	100m.	100m.	100m.	90m.	90m.	90m.	90m.	90m.	
Syracuse	N. Y.	60m.	60m.	60m.	60m.	60m.	60m.	60m.	60m.	
Toledo	Ohio.	120m.	120m.	120m.	120m.	135m.	135m.	135m.	135m.	
Utica	N. Y.	50m.	50m.	50m.	50m.	50m.	50m.	70m.	60m.	75m.
Wellesley	Mass.	90m.	90m.	90m.	90m.	90m.	120m.	180m.	180m.	180m.
Yonkers	N. Y.	60m.	60m.	60m.	60m.	60m.	60m.	60m.	60m.	60m.

MANNER IN WHICH COURSES OF STUDY ARE ISSUED.

In the larger cities the course of study is issued in printed form, either in a pamphlet containing the work for all grades, or in separate leaflets, one for each grade or year. In New York, in addition to the syllabus issued with the general course of study, a more detailed outline is prepared by the directors of the various boroughs. For Manhattan and the Bronx a suggestive schedule of lessons for each grade is printed on a separate leaflet. These schedules outline the lessons for each week of the term, but the lessons as noted are not mandatory. A sheet of drawings showing patterns for constructive work illustrates the lesson outlines for the first four years. Illustrated leaflets on design and



APPLIED DESIGN, CRAFT CLASSES, ELEMENTARY SCHOOLS, NEW YORK, N. Y.

working drawings accompany the lesson outlines for the highest grades. In the other boroughs the detailed outlines are typewritten or hektographed, and these are at times illustrated by hektographed drawings furnished by the supervising teacher for her particular district. In Chicago the course of study is printed in general outline form, with the regular course of study for all subjects. Its provisions are very elastic, and offer ample opportunity for individual work. This general outline is in every case supplemented by detailed suggestions, prepared by the supervisors in hektographed or typewritten form, for the lessons for each month. In Boston the course of study is issued in printed pamphlets twice a year, and its requirements are illustrated by exhibitions held at certain centers before the work is done.

In St. Louis the course of study is printed each year, in pamphlet form, but is not illustrated. Indianapolis, Pittsburgh, Buffalo, and Denver also issue printed courses of study, which are not accompanied by illustrations. Yonkers, N. Y., has a printed course of study illustrated with examples of children's work in half tones. Hartford, Conn., issues a printed course of study, showing the general requirements for each grade, and also sends a monthly typewritten schedule giving detailed information. The Philadelphia course of study is printed in pamphlet form, the first and second grades together, and the third, fourth, fifth, sixth, seventh and eighth grades in a second booklet. It is illustrated with definite suggestions for design and working drawings. In Reading, Pa., the course of study appears in book form without illustrations. In the smaller cities the course of study is generally put forth in typewritten form for the month or term. It is illustrated at teachers' meetings by drawings made by the supervising teacher or by examples of children's work showing the desired standards.

USE OF DRAWING BOOKS.

The returns show a very decided decrease in the use of drawing books by the pupils. The majority of cities noting the use of drawing books by the pupils refer to these as text books for reference only. They are sometimes furnished by the pupils, but frequently supplied by the schools. Drawing books in which the pupils make their drawings are practically not in use, separate sheets of drawing paper having taken their place. This would seem to indicate that supervisors are framing

courses of study in drawing to meet the needs of their pupils, and to relate to the general course of study which is followed in their particular town or city.

AGENCIES EMPLOYED TO PROMOTE ART APPRECIATION.

The supervisors and directors of drawing have realized the importance of extending the art influence beyond the schools. They have in many instances succeeded in gaining the co-operation of museum authorities; they have caused the foundation of various art associations among the teachers, have interested the parents, and by means of lectures and exhibitions have made known the aims and standards, as well as the value of the work in drawing and related subjects.

In most of the cities where there is an art museum the pupils in the higher grades of elementary schools visit the galleries once or twice a year with the grade teacher or the supervisor of drawing. In some instances the museum authorities have issued teachers' tickets, which secure admission for teachers and pupils at any time. In Chicago, Ill., and Toledo, Ohio, the exhibitions of school work are held in the art museums of the city. In Philadelphia, Pa., the Museum of Science and Art offers annual prizes for the best essays on, and drawings of archaeological objects, thus encouraging visits to the museum. In Boston some of the museum material may be borrowed by the schools.

INCENTIVES OFFERED TO PUPILS.

Generally speaking, prizes are not offered to individuals as incentives to higher standards of work. In Hartford, Conn., an annual art prize in the form of a reproduction of a masterpiece is offered to the school holding the best record in drawing.

In several cities scholarships are maintained in the art schools for pupils showing unusual ability. Philadelphia, Pa., stands first in this respect, where one hundred and fifty scholarships are awarded annually by the Board of Education for tuition in the three art schools of the city. The Buffalo Art Students' League offers four scholarships yearly to the pupils in Buffalo, N. Y.; Hartford, Conn., maintains a certain number of scholarships for its elementary school pupils, and Chicago reports scholarships "maintained by several individuals in the private art schools of the city."



CLASS IN COSTUME DESIGN, WASHINGTON IRVING HIGH SCHOOL, NEW YORK, N. Y.

The returns show that in all cities, pupils of ability are assisted by the supervisor and encouraged to continue their studies in local or other art schools. Special craft classes are held after school hours in many cities. In New York the work of these classes has been exhibited in the galleries of the National Arts Club, in connection with the exhibition of the Municipal Art Society. The work included stenciling, block printing, bookbinding, tooled leather and metal. In Indianapolis, Ind., the special classes are instructed in perspective drawing and pictorial and decorative composition. In Yonkers, N. Y., the pupils work in charcoal from still life and also in water color. In Syracuse, N. Y., classes have been formed for outdoor sketching, weaving, basketry, and metal work. In Montclair, N. J., the shop and modeling rooms are open after school hours and much work is done. In Dayton, Ohio, classes have been formed in leather and metal work, clay modeling, weaving, and drawing from cast.

THE EDUCATION OF THE PUBLIC.

Without exception the reports from the various cities note the fact that exhibitions of pupils' work in drawing, construction, and design are considered an essential part of the art work. In the great majority of instances the general exhibitions are held annually, and local exhibitions in separate schools are held at frequent intervals. In New York, large single or double district exhibitions occur yearly, while in separate schools it is usual to hang the pupils' work at the end of each school term or twice a year. Parents' meetings are held at stated intervals during the term, and a display of work in drawing, construction, and design always forms a feature of these meetings. Boston, Mass.; Cleveland, Ohio; Toledo, Ohio; Reading, Pa.; St. Louis, Mo.; Montclair, N. J., and many others all report yearly exhibitions. Buffalo, N. Y., notes several each year. Philadelphia, Pa., refers to the fact that exhibitions are held very frequently. In other cities, like Springfield, Mass.; Utica, N. Y.; Everett, Mass., the exhibition occurs once in two or three years. It is interesting to note that in comparatively few instances are these exhibitions made up of selected examples only. As a rule the selected work is hung on the walls and class work is shown in books placed on tables. In New York it is the custom to exhibit class work only, a dozen to twenty examples from each exercise being shown.

The returns evidence a marked change in the attitude of supervisors toward the exhibition. They mark an appreciation of the grade teacher's protests against the showing of standards, impossible for the average child to reach—the case where only selected examples are seen. The desire to encourage and inspire, rather than to discourage and awe, has resulted in changing the character of the exhibition from a few selected examples to many, showing possible and attainable standards. It is a noticeable fact also that the grade teacher has been led to take an active interest in the hanging of these exhibitions, for in almost every city reporting, the grade teacher assists the directing officer in mounting and binding the work to be shown.

ART LECTURES AND ART EXHIBITIONS.

Many cities report lectures to teachers and pupils on art topics, and others, art exhibitions held in various schools. Milwaukee, Wis., notes an Outdoor Art Club as interested in the work of the public schools. Trenton, N. J. ; Racine, Wis. ; Malden, Mass. ; Toledo, Ohio ; Denver, Colo. ; Hartford, Conn. ; Lowell, Mass. ; Grand Rapids, Mich., all report the use of local art exhibitions in developing a keener appreciation for things artistic. In Joliet, Ill., the Joliet Public School Art Society owns a large and valuable collection of reproductions of works of art. These are loaned to the schools. In Chicago, Ill., the Public School Art Society, a private organization, has made large permanent gifts and temporary loans of pictures to various schools. It co-operates with the architects' department of the Board of Education in making typical exhibitions in selected schools. School gardens have also received help from private organizations upon application from individual schools.

In New York, arrangements have been made with the museum authorities for the use of the lecture room for teachers' meetings and also the use of museum material. The Public Education Society has also interested itself in the decoration of some of the school buildings. Indianapolis, Ind., notes co-operation with the Art Institute of that city. In Dayton, Ohio, the Public Decorative Art Association, consisting of High School pupils, has purchased photographs, paintings, Japanese prints, and casts. The great purchase is a bronze lion of heroic size, to be placed outside the High School building. It was designed by Anna V. Hyatt, of New York, and is now being cast in Naples.



SKETCHES FROM THE POSE, MANUAL TRAINING HIGH SCHOOL, INDIANAPOLIS, IND.



Cincinnati, Ohio, has a stereopticon in each school; some of the slides are the property of the Board of Education, others are loaned by the Public Library, the Art Museum, and private individuals. Toledo, Ohio, secures a loan collection of photographs from the Public Library, and these are used for study in the schools. The Toledo Museum of Art publishes the "Museum News" monthly. The various articles in a recent number evidence a very close and cordial co-operation on the part of the museum authorities and the public schools. In Buffalo, N. Y., the Buffalo Society for Beautifying the Schools has assisted much in adding to the interest in fine school rooms. Here, too, considerable use is made of the museum by the school children. In Syracuse, N. Y., the Mothers' Club sometimes presents a picture to the school. The new picture is made the subject of an art talk, to which parents, teachers, and pupils are invited. Auburn, N. Y., notes that lectures are given by those who have traveled, and each lecture is followed by a social meeting.

SCHOOL ROOM DECORATION.

The subject of school room decoration has received attention very generally. In all the cities where the matter has been dealt with systematically, the returns show that the decorations are for the most part school property. Interest in beautifying school rooms has been roused by lectures given by the supervisors themselves or by artists. These lectures are frequently illustrated by stereopticon views or by exhibitions of good reproductions and casts. In Springfield, Mass., eleven thousand dollars has been spent by the city in decorating its school rooms. In New York pictures may be ordered from the school supply list, but considerable work has been done by individual principals and teachers in decorating school halls and class-rooms. In Philadelphia, Pa., unframed pictures may be ordered from the school list of supplies. In this city, however, much has been done by private subscriptions to specific schools, in sums from one hundred to five hundred dollars. It has become a custom also, for the graduating class in each school, to present a picture to the school. In Indianapolis, Ind., a committee appointed by the school board gives instruction and advice in the matter of school room decoration. In Trenton, N. J., where over seven thousand dollars has been spent in school decoration, the money has been raised in each school by holding every term, an entertainment and fair to which admission is charged. In Bos-

ton, Mass., the Public School Art League selects the decorations, but these are subject to the approval of the supervisor of drawing.

In Chicago, Ill., the architects' department in the Board of Education has assisted much in co-operating with the supervisors of drawing. The decorations are gifts to the school or have been purchased with the proceeds from school entertainments. In several other cities the practice maintains of giving school entertainments and using the proceeds to purchase the pictures and casts for the schools.

ART ASSOCIATIONS.

Art Associations formed among the teachers are reported as follows:

New York.—A Teachers' Art Club, holding meetings at which addresses are made on general art topics.

Boston, Mass.—A Primary Association and Masters' Assistants Club. These are associations formed for the discussion of general topics; art receives a due proportion of time.

Hartford, Conn.—An Arts and Crafts Club, which provides lectures, conducts classes and maintains an Art and Crafts shop for exhibition and sale of work.

Denver, Col.—The Teachers' Club has an Art Department and there are several Art Leagues for general advancement in art and to assist in school room decoration.

New Orleans, La.—Art Teachers' Association, which holds monthly meetings for the purpose of discussing art subjects and fostering art projects in the community.

Detroit, Mich.—Public School Art League formed for the study of the history and criticism of art. The supervisor gives illustrated lectures, which are followed by discussion.

Auburn, N. Y.—Mothers' Club and Art Research Club. The latter an organization of teachers in combination with local artists. Meetings are held and interest in art promoted by means of exhibitions, lectures, open evenings, etc.

Chicago, Ill.—Several associations among teachers formed for the consideration of their school work in art and manual training. Regular meetings are held for general discussion of these topics, and suggestions are made relative to the course of study.



SKETCH CLASS, WASHINGTON IRVING HIGH SCHOOL, NEW YORK, N. Y.

Pittsburg, Pa.—The Teachers' Art Club, formed for the study of art industry and art literature.

Paterson, N. J.—Arts and crafts clubs, formed for social, cultural, and educational purposes. Classes are maintained in weaving, sewing, and other phases of art work.

Malden, Mass.—Manual art classes for work in copper and leather.

Muskegon, Mich.—An association for the study of the history of painting.

Syracuse, N. Y.—Associations have been formed among the teachers. These maintain classes in basketry, painting in water color and perspective drawing.

Duluth, Minn.—An Art Club. Teachers attend and draw from life.

Albany, N. Y.—A Teachers' Association maintaining a class in drawing.

Binghamton, N. Y.—A Teachers' Association formed for work and discussion.

Dayton, Ohio.—A Teachers' Association maintaining a class in drawing.

SUMMER SCHOOLS AND EXTENSION COURSES.

Throughout the United States there are many centres where courses are given during the summer months, in the various subjects related to the teaching of art in the schools. There follows a partial list of such schools with a brief description of the work offered:

New York City.—Columbia University: Courses in beaten metal, enameling, mechanical drawing and constructive design.

New York University: Courses in principles of supervision, in applied design, elementary and advanced constructive work, object drawing, mechanical drawing, and shop work.

School of Applied Design for Women: Courses in applied design.

Art Students' League: Free hand drawing and painting.

New York School of Art: Free hand drawing and painting.

Chautauqua, N. Y.—Courses in free hand drawing, painting and craftwork.

Cambridge, Mass.—Harvard University: Courses in design and composition.

Providence, R. I.—Rhode Island School of Design: Courses in metal

work, jewelry, silversmithing, design, out of door sketching; tooled and modeled leather; bookbinding.

Peoria, Ill.—Bradley Polytechnic Institute: Courses in applied art and manual training.

Minneapolis, Minn.—Handicraft Guild of Minneapolis: Courses in design and composition and design applied to the crafts, metal work, jewelry, pottery, leather, bookbinding, woodblock printing, stenciling.

Menomonie, Wis.—Stout Training School: Courses in mechanical drawing, cabinet construction, primary handwork, clay modeling and pottery.

Cincinnati, Ohio.—Art Academy of Cincinnati: Courses in drawing and painting from life and from landscape, modeling, wood carving, china painting.

Detroit, Mich.—Thomas Normal Training School: Courses in pottery, clay modeling, hammered or beaten metal, sheet metal, Venetian iron, industrial work, tooled leather, knife work and lathe work in wood, pencil and charcoal, perspective, light and shade, composition and design.

Los Angeles, Cal.—Los Angeles College of Fine Arts: Courses in free hand drawing, outdoor sketching, clay modeling and pottery.

Egerton, Wis.—School of Pottery: Courses in pottery, tooled leather, stenciling, and various branches in arts and crafts.

In addition to the schools noted there are scores of summer schools of painting throughout the States. These schools are located at attractive centres for outdoor work.

SUMMARY.

The organization of art teaching in the elementary schools of the United States may be summarized as follows: It is generally believed that the teaching of drawing in the elementary grades may be done by the grade teachers under systematic supervision. The supervising teachers are trained in methods of teaching as well as in their profession. These supervisory officers are doing systematic work throughout the country. The methods employed by them in teaching the grade teachers are practically the same everywhere. They plan the work, explain its provisions, and are responsible for its successful completion. There is a

general movement toward making drawing a vital part of the general curriculum, not a specialty.

A review of the foregoing report will show that the supervisors' duties do not end with the successful carrying out of the course of study. They have realized the importance of extending the art influence to the decoration of school rooms, school grounds, and school buildings, and, in addition, have reached out still further, and have secured the co-operation of the parents and the general public. The museum authorities have been induced to open wide the museum doors to teachers and pupils. They have organized classes and courses of lectures at the museum and in the schools.

Various art associations among the teachers and others have been formed at the suggestion of the supervisors of drawing. These associations co-operate in raising the standard of taste generally. In some instances the directors have made it their business to know and to consult the leading manufacturers in their town or city, and the school work has been modified because of the practical suggestions received.

The supervisors in the leading cities and towns the country over are known to one another personally. The annual meetings of the Eastern and Western Drawing Teachers' Associations are largely attended; methods are discussed, experiments described, and exhibitions held. The best standards are made known to all, and criticism is freely given and cheerfully accepted. Thus it may be said that the aim in teaching drawing throughout the United States is based on the same general principles: first, to instill a keener appreciation of good form, proportion, and color, as well as to develop the power of representing these; and, second, to show the use of the power gained in illustrating work in other subjects. Drawing is thus fast becoming an essential and losing its identity as a specialty.



LANDSCAPE COMPOSITION, HIGH SCHOOL, CLEVELAND, OHIO.

ART EDUCATION IN THE ELEMENTARY SCHOOLS.

BY CHESHIRE LOWTON BOONE.

THE status of art teaching in the United States has been so shifted during the past generation and is still changing so rapidly that any statement presenting an average course of study is almost impossible. If present conditions are not all one could desire, the outlook is bright. Teachers are coming to see the urgent need for a common basis for work and are making advances every year in the organization and unification of instruction in drawing and design. This is, in effect, a process of standardization. The methods which originated in New England a quarter of a century ago descended from art school practice, and imposed on children the technical requirements which obtain in schools for adults. Design at that time was not presented as a science, or even as an art—it was considered intuitive, and only the artist born was expected to make much use of it. Training in taste or critical judgment was sporadic and unimportant. Psychology had as yet done little to illumine the subject of teaching children in the elementary school. Courses of study were compiled or built as logical sequences of problems, no one of which could well be discarded without interrupting the development of technique. Technique was the one important thing.

The one contribution of psychology which has been most valuable to art teachers is the discovery that teaching from the pupil's standpoint is the really efficacious and sound approach. It is now an accepted fact that children learn most readily in the atmosphere of their own thinking and by means of their own natural vocabulary. The moment drawing teachers accepted this truth it became possible to teach the subject adequately; children had some tangible ideas with which to begin.

Drawing instruction of the present time may be divided into four rather distinct parts: Illustrative drawing, object drawing, design, and mechanical or working drawing. To these must be added a related phase, picture study, which, in theory at least, aims to illustrate and explain the

application of design and drawing in the fine arts. This classification is a generally accepted one. It has been evolved as a result of the attempt to fit art instruction into the general curriculum and make it not only a harmonious element, but a vital one.

There is, too, a decided tendency to co-ordinate drawing and handwork as two phases of the manual arts. To accomplish this, grammar grade work has become largely a teaching of object drawing and applied design, because these topics are of greatest use and profit in connection with shop work and the crafts. This arrangement leaves to the primary school the bulk of illustrative drawing, which may be taught as a form of expression in connection with school work and outside interests. Indeed, in the first three or four school years, drawing and handwork are both illustrative and deal with the same subject matter: the one representing things and events on paper, the other developing them on the sand table.

The correlation of design, with mechanical drawing and shop work, continues in the grammar school the coincident development of the manual arts as one subject. Throughout the elementary grades many towns and cities have combined drawing and manual training in one department, with a single head.¹ Where this has not been done there is found the inclination to relate the work of the two departments and to make much use of other school work in nature study, science, history, commercial geography, etc.

The present chapter attempts to show the content of current courses of study as exemplified in the printed outlines and schedules of our best organized school systems, and to indicate the aims which are either stated or implied in these courses. Reference is made to such as are published and obtainable, but much of the material for the discussion has been drawn from study of school exhibitions, current articles and personal correspondence.

ILLUSTRATIVE DRAWING.

Illustrative drawing is a distinctly modern phase of the subject, resulting from the desire to take hold of the drawing from the pupil's point of view. Most young children are imaginative to a marked degree, and

¹As first in New York City in 1897 and later in Boston, Mass.; Minneapolis, Minn.; Montclair, N. J.; South Orange, N. J.

for a number of years teachers have sought to utilize this habit, to inspire their pupils to express themselves through drawings as freely as they naturally do through language. Dr. L. Pallat, Royal High School, Berlin, states that American educators have it in their educational scheme to develop self-expression and to cultivate taste.² The latter effort he believes the more successful.

It is the present aim of most teachers to use illustrative drawing in this way; to develop aptitude in effective expression by graphic means, and to build up a power of mentally picturing common forms. It is the purpose to help children acquire a graphic vocabulary. This conception of drawing is similar to that held in regard to language. In the latter, pupils learn new words from time to time and unconsciously form a language sense. Drawing is coming to be taught in the same way. The forms memorized are not in themselves of great value, but they become so when assembled in various combinations, as pictures or illustrations which state facts or tell a plain story. Illustrative drawing at its best, culminates in the production of pictures full of the sense of reality and simple enough to be emphatic.

In order to carry out the aims above suggested the choice of subject matter or topics is more important than the method of teaching. If children are expected to express themselves freely and enthusiastically they can only do so about a subject of real interest and one with which they are intimately acquainted. It must usually be a homely topic, chosen from among the customs and activities of the community, and should be treated with all the realism which drawing can give.³ One finds in current courses suggestions like these—street scenes, means of transportation (wagon, trolley, railway, boat, automobile), trades and business occupations, sports and games, the feeding and care of pets (rabbits, pigeons, chickens).⁴ This sort of material is rapidly displacing isolated, stray topics of the moment and the useless undramatic, barren poems and rhymes sometimes suggested for illustrative purposes. The former is the more vital matter, and demands by its very nature a form of instruction which takes definite direction from the start and makes each lesson a real addition to the study. Two ends are now in the minds of the

²Conference before the Heilbrun State Teachers' Association, 1906.

³A detailed description of the "center" method of instruction as used in New York City is given in the Year Book of the Council of Supervisors, 1905.

⁴Those of Cincinnati, Ohio; Boston, Mass.; Springfield, Mass.; Buffalo, N. Y.; Greenville, Ohio; Training School, University of Utah, Salt Lake City.

drawing teachers, (1) to offer a body of instruction which is homogeneous and connected, but still free, and (2) to teach the technical part of drawing and design as incidentals. One finds no such clear understanding of the work suited to the primary school, in courses of even ten years ago.

The more modern practice is to plan the course in drawing about some central topic, similar to those mentioned above.⁵ The first lessons dealing with details of the subject build up mental images of thought and action, which tend to give a graphic vocabulary. Later the isolated ideas are associated, and result in pictures which tell something connectedly. This process, when well used, tends to satisfy the first aim. It has not been generally followed in the past because of the persistent belief that drawing was and should be quite spontaneous, and the spontaneous work of young children looked so crude and archaic that it could not be art! It took a long time to plant the conviction that drawing was to be taught by the same methods as any other subject.

Along with the drawing of things are taught the mechanics of representation, the expression of distance, position, size, direction and action, value and composition. These help to attain the second end. Technical excellence comes readily through such processes, because the pupil's desires demand it. Houses, vehicles and cars must stand and figures and animals must move in order to produce an impression of reality and truth.

The forerunner of pictorial drawing was work from the pose,⁶ from animal or landscape. On these topics was spent much energy by children who were supposed to seek truth in the representation of appearances. These exercises were altogether dictated. Children were asked to draw oftentimes what the teacher saw and not what they themselves observed or wished to express. Early instruction in drawing was perhaps as thorough as that of the present time, but its aims were ill-chosen. The proof of this is found in the increased interest in the subject by children and the sure position of this work in the elementary school curriculum, at the present time.

Reconstruction is now so far advanced that elementary teachers have

⁵In one school, as an illustration, the entire year's work centered in Early American History, Colonial Life in New England and Virginia. All the reading, language, drawing and handwork contributed to a full study of the subject, with results that were most satisfactory.

⁶Outline for Massachusetts, 1896. No mention of pose, animal or illustrative drawing



STUDY OF PICTORIAL COMPOSITION, WASHINGTON IRVING HIGH SCHOOL, NEW YORK, N. Y.

reached certain conclusions on which they agree. The tendency is toward individual teaching under control as compared with the former class instruction. The latter belied its name in that it set a pace for the few with talent and ignored the majority. Under such conditions a high average of skill was impossible. Now the pupil is given all the imaginative freedom possible, but he is directed in the use of this freedom. The teacher endeavors above all to indicate plainly the desired result, and to teach that Oriental restraint which causes the Japanese artist to save some of his ideas for another picture.

Illustrative drawing is very generally taught in the first three or four school years, when the children are most susceptible to impressions. Almost all work at this stage is done from memory: children depict what they remember and think of, rather than what they see before them. The most generally used medium is colored crayon, which produces bold, effective pictures and places at the pupil's disposal a wide range of color in the most compact and useful form. This use of crayon is characteristic of the new spirit pervading art instruction, which encourages quick expression with the least possible interference of technique and handling of tools. There is much painting in water color still, but such work is losing ground because it is technically difficult. The brush is reserved for exercises where tone, rather than action, is important.

OBJECT DRAWING

In theory, the nature and aim of object drawing has been the same for the past quarter of a century. Teachers have all had practically one opinion as to the results desired—the true representation of appearances in form, size, texture, tone and position, including such secondary and related qualities as growth, action, construction, etc. This is graphic expression for descriptive and artistic purposes. Object drawing seeks to cultivate in the pupil accurate observation and the memorizing of common forms in their ordinary positions and surroundings, and to develop a sense of the third dimension—an appreciation of the solidity of form and of balance and weight as compared with movement. These aims seem to be less artistic than cultural, though there is no reason why the two motives may not coincide.

If the theory of the past has changed little, practice has improved. Current courses show marked advance in the presentation of drawing.

There is a tendency to teach a rapid, skillful use of drawing rather than to make a painstaking study of principles. Less attention is given to light and shade or texture. Instruction is assisted by much illustrative material and sketches on the blackboard. Interesting models are introduced and the drawings are often used to illustrate school papers in science, geography or history or as contributions to school publications. Every possible application of drawing to real problems is made.⁷

Although object drawing as a technical and artistic performance belongs to the grammar school and is generally confined to the years between ten and fourteen, there are many primary exercises belonging to this phase of art teaching. In the discussion of illustrative work it is implied that primary drawing is mostly illustrative or pictorial. But in the building up of pictures, representation plays a large part. Children must at some stage learn to draw the objects and things of which their pictures are composed. Primary children cheerfully draw from memory, but from the object only when the material set before them seems worth the effort. In other words, they draw willingly when they can understand the use of such drawing and its connection with their work and interests. One finds more and more in present courses the suggestion to teach the drawing of toys, trains, automobiles and all moving things because the child is interested primarily in things which go and in their uses. He will depict with pleasure and confidence very complex mechanisms like the engine, when he will not draw turnips, shoes or geometrical forms, as these appeal but little to him.

Existing courses show a preponderance of drawing and painting of landscapes. Fruit, flowers and other easily obtainable nature material are also much used as subjects for lessons in brush work. Perhaps because of the ease with which this material is secured, perhaps because of the ease with which it is depicted, the use of it is very common in both primary and grammar grades. Water color, however, is an almost impossible medium for the primary school and is becoming generally replaced by colored crayon. The drawing and painting of landscape is done as mere representation. The pictures are very attractive, even charming, but the striking effects secured are often unconscious,

⁷Augsburg's drawing books are based upon these ideas. The author states his purpose to be:

"To develop skill, freedom and speed in the use of the hands.

To teach the art of representing form on a flat surface.

To give a medium through which to develop the imitative, constructive and aesthetic instincts and powers."



JAPANESE SCREENS, HIGH SCHOOL, SPRINGFIELD, MASS.



and the fine gradations of tone and quality accidental. Teachers are making a serious attempt to eliminate from their work all such forms of showy, clever painting which are not the intended result of the child's effort. Landscape motifs are useful as backgrounds or settings for pictures of people, animals, buildings, etc., and for this purpose are coming to be used. People and animals are the real motifs, the ones that tell the story.

Object drawing in the upper half of the elementary school has been more systematically planned and executed than any other phase of art teaching. Pure representation in some guise must needs always be the backbone of any course of study. Recent courses are not greatly different in aim and purpose from those of five, ten, fifteen years ago, but methods have changed. It has always been the desire of teachers to instruct pupils in the skillful use of the pencil, crayon or brush, though formerly it was sought to produce technically perfect drawings and not rapid, accurate sketches. Drawing as a fine art is in some disfavor save in certain private schools where the subject is taught as an accomplishment. It is the practical, economic application of the subject which distinguishes the present course of study from earlier ones. This utilitarian ideal is but natural. Skill, aside from artistic uses, is only profitable if employed in some trade or business after the school period ends. If drawing would hold its place in the curriculum it must then show its worth in business life.

The average course in object drawing includes pictorial and nature drawing, descriptive drawing, copying, and perspective. There is a preponderance of the first two. Pictorial drawing deals with still life, utensils, familiar objects and geometric solids. These objects are depicted singly and in groups, by means of pencil or brush. The problems involve the foreshortened circle and the perspective of surfaces. Pictorial work is oftentimes a study of composition as well. The several parts of a given group are either arranged by the pupils and drawn, or arranged by the teacher, drawn and then inclosed as a composition in a boundary. The drawings are sometimes finished in flat tones of gray or color. Nature drawings form a major part of the course. This drawing usually means plant forms. These are as a rule painted in full color, less frequently executed in pencil and sometimes in decorative tones of gray or color. It is rather surprising to find so little of the latter kind of work. Plant

forms are inherently decorative, and when a bit conventionalized by means of formal color, become very beautiful. In recent exhibitions, however, there have been but few examples of such work. Of other nature drawing, of trees, animals and people (pose), there is found a little; some trees in connection with landscape work and a few animals like the rabbit, chicken, dog and birds. It is not, however, often possible to have live animals in the school room.

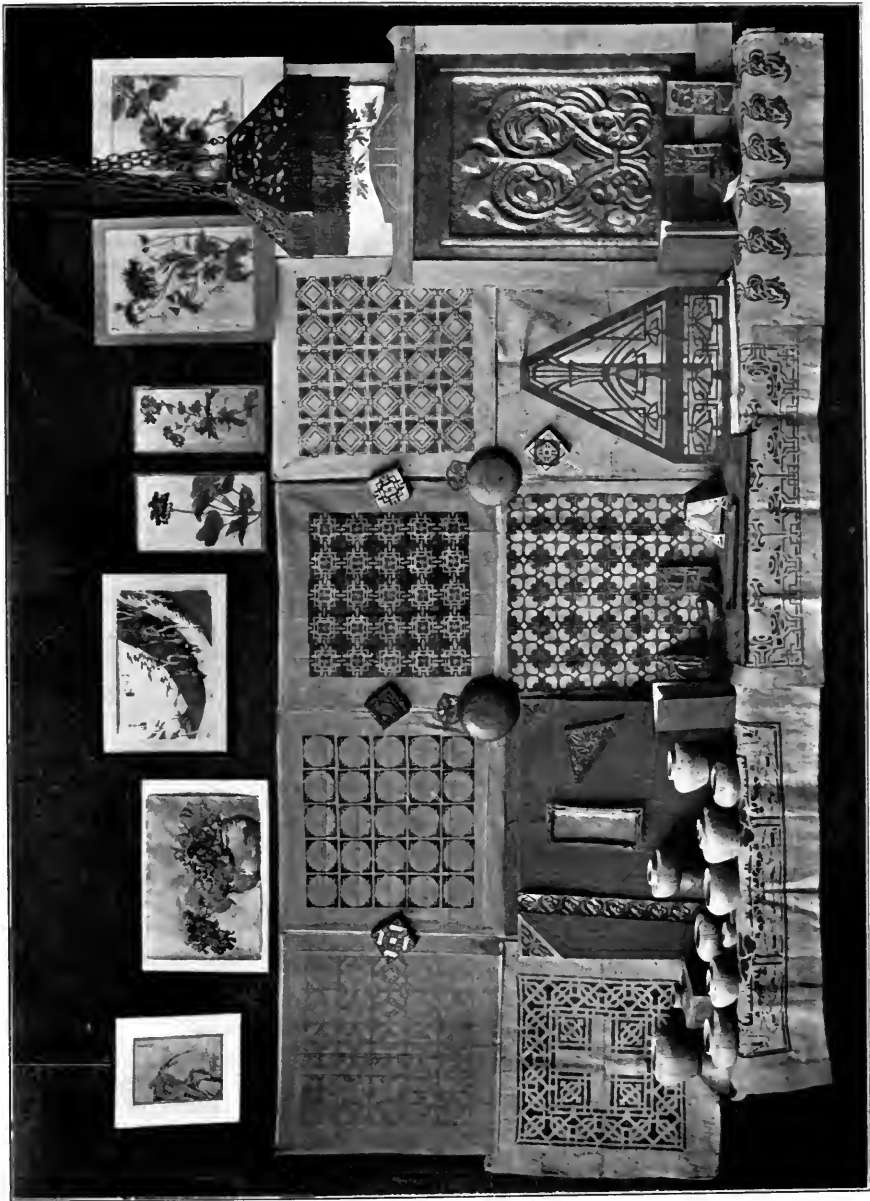
Descriptive drawing includes sketches of apparatus, instruments, maps and plans. In schools where drawing is an integral part of the course and is used freely, there are found sketches of electrical apparatus, simple machines, drawings describing experiments in sound, light, heat, etc.; sketches of germination and the study of soils; and drawing of mensuration and geography.⁸ Much of the descriptive drawing verges on the mechanical. It is essentially a kind of working drawing, but executed as a free-hand sketch to illustrate school papers.

One also finds in some few courses a little copying from good examples of pencil and pen work, and from plates of historic ornament. The representation of these and other things from memory is not uncommon. In general, drawing schedules are full of suggestions for work which will fix in the pupil's mind characteristics of fundamental forms, and which will develop, as in the primary grades, a graphic vocabulary. Principles, rules and theory are not emphasized.

METHODS OF TEACHING DRAWING.

As one delves into old drawing manuals and courses of study, the contrast with present systems is striking. The models formerly used were few and small, too small to be seen by the whole class. They were generally geometric. Shading and carefully accented outline were carried to the extreme. Perspective was taught through the observation of small models, in which convergence could not be seen. Great value was placed on pencil measurement. There was no choice of models, but each was dictated by the teacher in the light of a wisdom which had settled beforehand what the class should draw, in order to become proficient and imbued with a spirit of reverence for art. Primary children were not taught any object drawing. They were given books and cards ruled and dotted, together with geometric figures and designs, for copies. The drawing

⁸See course of study in the Hebrew Technical Institute, New York City.



APPLIED DESIGN, SHORTEIDGE HIGH SCHOOL, INDIANAPOLIS, IND.

was dictated from dot to dot after the manner of modern kindergarten sewing cards."

The last few years have witnessed many changes in methods of teaching. The models used are more interesting. Both teachers and pupils have found it easy to produce brilliant, impressionistic renderings of sprays of flowers, fruit, birds, insects and landscape, since the more exacting standards of excellence have been lowered. This lowering has, however, opened the way for abuses, which have grown to no small proportions. Real ability to draw has been impaired. Technique has been ridiculed and at times the whole course of study has produced only a riot of brilliant flowers, fruit, Japanese lanterns, and sunsets. This change from the former staid, respectable and formal instruction has not come suddenly, nor has it affected all schools. Along with this loose work there is much sensible, conservative teaching in which the two ideals, old and new, appear.⁹

One element of the present teaching is work in mass rather than outline. The model is taught as a number of areas definitely related in size, form, tone and position. Formerly the pupil was led to indicate the solid by gradation of tone or shading, but he now often suggests it through the difference in value of the several planes, which themselves are carefully drawn. The correct representation of these areas comes more easily because of a keener interest in the models themselves and because of a greater variety of methods of rendering compositions.

Perspective and foreshortening are coming to be taught as facts instead of principles. Teachers have discovered after a long struggle that children do not see convergence in small objects and do not always associate principles with appearances.¹⁰ Children seem to regard perspective as a truth which they can explain but are not able to use when needed. An inductive method of instruction seems to promise better results. By drawing things in different positions and studying drawings which show foreshortening and convergence, pupils gradually memorize a number of objects involving the principle. They seem to acquire a better understanding of drawing through the effort to make their work look like the model than through the application of rules.¹¹

⁹See "Dictation Lessons in Drawing," Buckelew, 1878.

¹⁰See course of study, Boston, Mass., schools, 1907. It suggests much nature drawing of a sensible, connected kind. By means of it a good deal of perspective and acquaintance with the third dimension are taught.

¹¹See "Freehand Drawing in the Public Schools," in the 69th Annual Report of Board of Education of the State of Massachusetts.

¹²"Representation of the Third Dimension," Sargent "School Arts Book," Feb., March and April, 1903.

Perspective has always been a difficult subject to treat effectively, and though it is still hard to find in present courses a consistent endeavor to teach the topic well, the spirit of these courses implies the desire to do so. Heretofore it has all been taught in the upper grammar grades and was an idea quite new to children until they reached the grade where it was presented. Now, the very general use of illustrative drawing includes so much of perspective and foreshortening that children become familiar with these, and the drawing of objects in the grammar grades comes easily and naturally. Illustrative work, more than any other agent, has helped to strengthen object drawing.

There is a kind of drawing which still remains in some courses, living on its reputation as a distant relative of design. This is the copying of historic ornament.¹³ It is, however, fast disappearing as newer and better methods of teaching design are developed.

Most grammar work is done with the pencil, and rendered, if at all, in flat tones of gray or color. The sketching of plant forms, animals and groups of still life, where mass is the consideration, is executed directly with the brush, but the pencil is the almost universal tool. The bulk of grammar school drawing comprises rapid sketches of objects, studies for design, lettering and working drawings for the shop. The pencil is useful in all this. There is in all the work a desire to secure a high average of class work as against the nursing of special talent. This does not handicap genius, but raises a real standard of excellence for all. Teachers are studying the needs of the business world and are themselves beginning to know processes and the difficulties which confront the workman and the craftsman. When the skilled teacher comes to know what the skilled mechanic and business man need, that need is likely to be filled in the case of object drawing as in that of other subjects.

DESIGN.

It is difficult to offer a picture of design as presented in the elementary school. The subject is too new, and in its best form has been developed within the past half dozen years. Recent impetus has unfolded its possibilities so rapidly and made so manifest its practical value that the growth has been uneven. Every one attempts to teach it. Teachers without the requisite training seek to supply the demand for instruction.

¹³See courses Cincinnati, Ohio; Chicago, Ill.



DRAWING ROOM, TECHNICAL HIGH SCHOOL, SPRINGFIELD, MASS.

The art and teachers' training schools are taking steps to strengthen their art departments. The leaders in art teaching are systematizing and simplifying the subject matter for purposes of instruction.¹⁴ There have been few published treatises dealing in an orderly manner with form and ornament in their minor aspects, but the future bids fair to offer a science of design on a par with other sciences, and the saner conservative study of the present is gradually precipitating the more stable phases of the subject.

Design in the elementary school has to do with the form, proportion and color of the products of construction and with the decoration or embellishment of them in adequate fashion. As a prerequisite the pupils are given some knowledge of process and the limitations of material, and as complete and thorough a training in design theory as seems feasible. The aims may be stated as follows: (a) To teach relations of form, size and tone at the basis of harmony; (b) to teach the importance of utility in design, since this is a study of craft and not fine art; (c) to teach design as related to process and material and as defining the kind and treatment of motif.

One will find in every outline, as far back as the first published statement of drawing, some item or suggestion concerning design.¹⁵ Ornament and decoration are of interest to all as a fundamental part of existence, even more so than representation, and in recognition of this inherent love for adornment and beauty, the drawing teacher has always included in the school outline simple problems intended to satisfy it. These comprised the invention of borders, patterns, rosettes, geometric compositions and the copying of motifs from historic sources. Such exercises were not devised for any special purpose nor arranged and taught after any approved method, and they did not satisfy. Present school work is strongly saturated with the practical, utilitarian ideal, and design in conjunction with manual training and the crafts forms a combination which has already become a strong influence in art instruction. In a majority of present courses one finds that at least some of the design is composed and used for a definite object.

The subject in the elementary school may be divided into: 1. Color study. 2. Theory—of space and line relations; of movement and rhythm;

¹⁴See Year Books of the Council of Supervisors of the Manual Arts for 1906-1907, articles by Dr. Haney; also his "Class-room Practice in Design," Manual Arts Press.

¹⁵See "Dictational Lessons in Drawing," by Miss S. F. Buckelew, 1878. Also "The Use of Models," Prang Educational Co., 1887.

of composition applied to patterns, pictures and drawings. 3. Conventionalization and adaptation of plant and animal forms for stamps, borders and patterns. 4. Lettering. 5. Craft work. In this connection is taught the influence of material and process and the demands of utility.

Previous to any discussion of the teaching of design in the grammar grades, it is advisable to note certain characteristics of the decorative work of the primary classes. Psychology and experience have shown teachers that very young children love to enrich any available surface, but that decoration means to them not formal, well balanced ornament, but pictures in all the realism that youthful imagination can devise. This tendency has been used to advantage in the lower grades, and pictorial motifs devised by pupils are repeated to form borders or employed singly as decorations for covers, envelopes, boxes and the like. More than this, in the way of design, primary children cannot well do. Teachers have come to feel that more formal instruction should be left till later years.

In some courses dots, blots and dashes of color are assembled into units for borders and patterns and used for the decoration of complete constructed problems. This work lacks the meaning of the pictorial unit and is more foreign to the spirit of primary teaching. In color, the names of the six hues, red, orange, yellow, green, blue and violet, are taught and the tones made with pigment or crayon, usually the latter. Systematic study of color combinations in the lower grades is not attempted. As a whole, the primary school does not study design or decoration, but uses it whenever the problem warrants, in the simplest possible manner, and with little or no discussion of means or rules.

COLOR.

The study of color is included in every course of study available for examination, varying from a cursory consideration of the six hues and their use in representation, to minutely planned schedules in which color is treated as a science and harmonies and combinations of tone are expressed in terms, based on scales with definite intervals of value, hue and intensity.¹⁶ There is a feeling that color should be taught somehow and

¹⁶See "A Theory of Pure Design," by Dr. Denman W. Ross. This offers scales of tones which place each possible tone in a definite position. Certain principles are laid down for the guidance of the student in arranging combinations and compositions of color or light and dark spots. A number of teachers have attempted to transfer this scheme to the class room and in a somewhat modified form, it is used sparingly in the upper grammar grades. See also "A Color Notation," by A. H. Munsell, 1906. Mr. Munsell uses five primary colors instead of six, and adjusts the tones of his scales by means of physical experiment.



ARCHITECTURAL DRAWING, FOURTH YEAR, TECHNICAL HIGH SCHOOL, SPRINGFIELD, MASS.

somewhere. The attitude of supervisors toward this teaching can be gauged from twelve courses recently published in the "School Arts Book," together with remarks and notes by the authors. The trend of the statements is that children should be given a working knowledge of color terms and characteristics; that they should learn to recognize and reproduce tones in flowers, fine textiles and pictures; they should be made familiar with the two or three types of tone harmony and should use them.¹⁷ The suggestions avoid technicalities. The following course is a typical one:

Grade I. Six standard colors. Identify and name in spectrum order forward and backward.

Grade II. Tints and shades of standard colors, as light and dark colors. Dolls' dresses for colors that look well together.

Grade III. Hues of color through study of flowers and samples. Tints and shades. Flower arrangement for color harmony.

Grade IV. Recognize and name all important hues of color, matching with colored pencil, matching colors of leaves and flowers.

Grade V. Working knowledge of the five color box (red, yellow, green, blue and burnt sienna). Primary, secondary and complementary; matching and grouping colors, flowers and samples.

Grade VI. Scales of values. Decorative drawings of flowers and objects in three values of one color.

Grade VII. Intensities. Exercises in changing the intensity of color without changing its value.

Grade VIII. Color harmonies. Knowledge through practice in combining samples of goods for house furnishing, etc.

Grade IX. Harmonizing of colors through (1) saturation, (2) use of an intermediate, (3) proportion.

This synopsis is a fair sample of the best type of course in color teaching. It is a possible one at least, and work along similar lines will be found in the other places mentioned. From observation of actual school work (for printed courses are often brief and misleading) one gleans two hopeful signs. Whatever formal color study is done is placed in the upper grades; and more and more of it is applied work, not theory. It is the same influence which crops out all through the school, the in-

¹⁷ "School Arts Book." May, 1907—Course of Bristol, Conn.; Chicago, Ill.; Fitchburg Normal School, Mass.; Natick, Mass.; New York City; Oakland, Cal.; Philadelphia, Pa.; Springfield, Mass.; Newton, Mass.; Ethical Culture School, New York City; Boston, Mass.

clination to give every exercise a practical turn. The theories of Ross and Munsell are given definite application and adapted to school room practice. Teachers of ability are adding to the available reference material, such matter as will bring color work within the mental scope of the elementary school child.

THEORY OF DESIGN.

Instruction in exercises to illustrate principles in design finds less favor than it did a few years since. There are still many courses which are full of problems in space division, the composition of borders, patterns and landscape, and designs in squares, circles and triangles. The cult of the abstract spot still flourishes. But these inventions, avowedly for illustrative uses, have no concrete value; they are merely a kind of æsthetic framework which by itself is an unlovely thing. There is a pervading effort all over the country to teach these same principles through the making of useful objects and the application of real decoration. The theory of design includes the teaching of conventionalization or the adaptation of natural forms for decorative uses; but this, too, it has been found, must be taught in close juxtaposition with material and technique.

The choice and adaptation of motifs are topics which have developed slowly. One finds a good many fine conventional forms in grammar school work, where the motifs used are consistent with the article decorated. Most of the inspiration comes from flower or plant forms, because of their naturally decorative character. The advent of craft work has compelled ornament to conform to the manner of execution. With this technical restriction, children have been led to use natural units understandingly. Basketry, pottery and stenciling are so characteristic that continued experience with them produces a sense of design which enables pupils to work with skill and confidence.

It is a frequent practice to teach in each grammar school year some form of hand work to be pursued in connection with design.¹⁸ Stenciling or block printing on paper or textiles, incised borders and patterns on pottery and tiles, incised and stained ornament on wood, raised or etched

¹⁸See outlines of New York City (bookbinding, leather tooling, stenciling, block printing, stained wood, repoussé); Boston, Mass. (leather, metal, wood); Oakland, Cal. (basketry, weaving, wood); Buffalo, N. Y. (wood, stencil); Cincinnati, Ohio (wood); Bloomfield, N. J. (sewing); Utica, N. Y. (clay); S. Orange, N. J. (leather); Springfield, Mass. (printing, cardboard); Ethical Culture School, N. Y. City (printing); Montclair, N. J. (clay, cardboard, bookbinding). In Wellesley, Mass., is found much craft work in weaving and textiles, metal work (jewelry), basketry, etc. Pupils work from their own designs.

metal work, leather, modeling and basketry are crafts found singly or in combinations in most courses. The kind seems to be unimportant, though, in the main, a form of construction is adopted which will produce articles pleasing to the pupil and using materials not foreign to his experience.

Designs are applied to two general classes of objects, (1) paper and cardboard construction as valentines, Christmas cards, and boxes and covers for school work. Much of this is under the immediate supervision of the drawing teacher. (2) To the several crafts above mentioned. These are usually termed "manual training," and are in charge of a separate teacher or supervisor. In a majority of schools the bulk of the design belongs to the first class. It is a two-dimensional problem, and involves less technical difficulty than the second.

Interest in the crafts is quite recent. It has grown so rapidly that few teachers have had time to become proficient. Moreover, applied design is a bit fascinating and there is the temptation to dabble in many kinds of work and not master any one. The crafts were originally considered to be manual training and the teacher of this subject was not always a designer. Readjustment is slowly taking place, in which the drawing teacher is learning the technical details of typical forms of hand-work and the shop instructor, the elements of design. Constructive design, in connection with mechanical drawing, has become a topic of unusual interest. Shop teachers need in their work a more accurate knowledge of fine proportions and ornament, and pupils require better preparation in mechanical drawing. In response, the drawing teacher endeavors to give instruction of the practical character desired.

METHODS OF TEACHING DESIGN.

The stage immediately preceding the present time maintained a conception of design which was the outgrowth of art school influence. Until very recently it was conceded that all which was best in the world of fine form and embellishment emanated from classic sources. Greek, Roman and mediæval patterns and motifs were presented to the pupil as ideals—there were no others. He copied these and used them as they were, or so slightly changed as to merely imitate their beauty without deriving any great profit, or understanding the underlying principles. Teachers later conceded to their children the privilege of using naturalistic

sprays of fruit, flowers and grasses and pictorial arrangements of landscape or objects, as ornament on covers, cards, boxes, etc. This naturalistic treatment, borrowed from Japanese sources, was more free and in harmony with the tastes of the pupils, but whereas the Oriental was quite a genius at composition and arrangement, the modern teacher was not. Not only was there a minimum of knowledge of the laws of design but there was an infrequent use of good color.

A little over a dozen years ago Arthur W. Dow, in his book on "Composition," presented a treatment of design in an orderly way. The issue of this manual put into the hands of teachers some clue to a method of approach in the composition of pictures, patterns, and the printed page. A second and decided impulse was given the study of design through the work of Denman W. Ross, of Harvard College, who developed a theory of design from the scientific point of view. Unfortunately many teachers of drawing extracted from these systems the means of study and made them ends. The borders, patterns and simpler arrangements, which were intended as problems to illustrate principles, were transferred directly to the school room as exercises of worth for their own beauty. It was inevitable that sooner or later the articulation of design with execution of finished articles would take place, because patterns without purpose possessed no "*raison d'être*."

The last development, now in progress, involves more than the making of beautiful patterns. It includes the consideration of material and use. Teachers are demanding more and more from normal and art schools, thorough instruction in craft work, and are coming to consider the article together with its ornament as one problem.

It is accepted practice to teach applied design as follows:

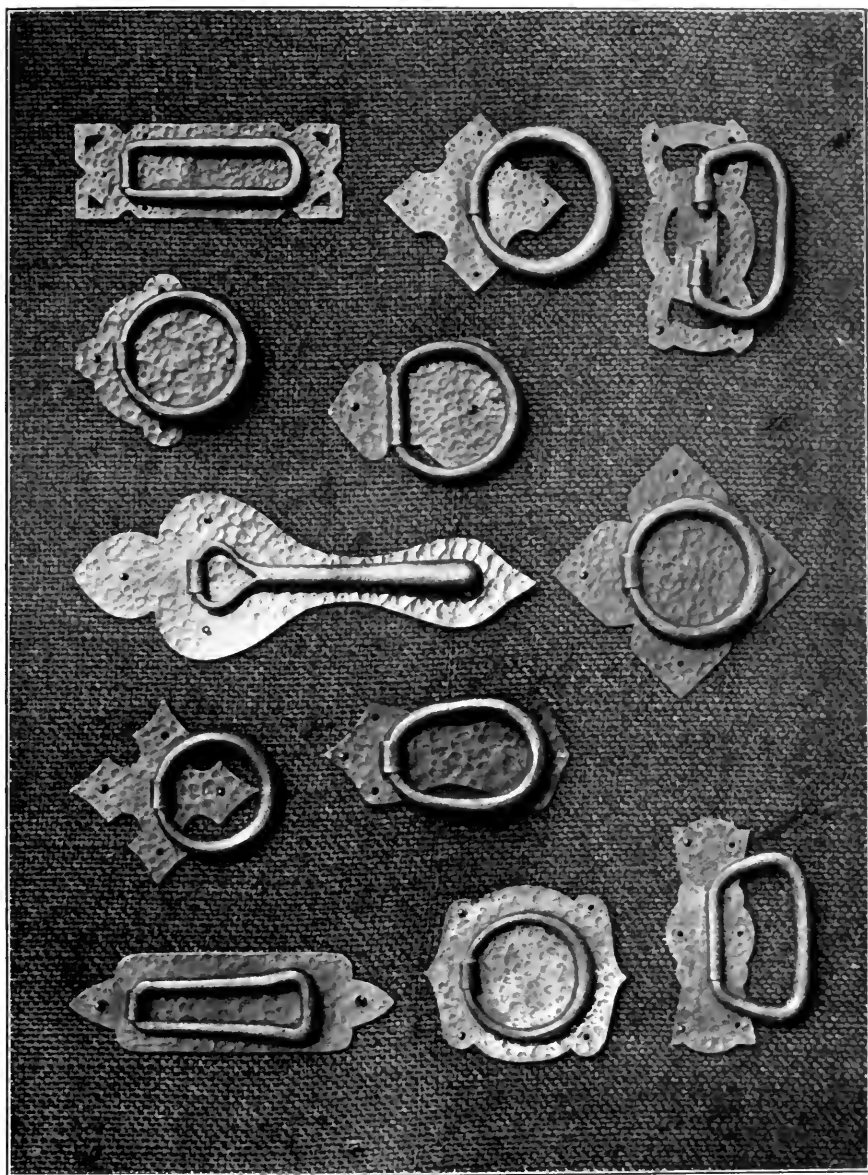
(a) The pupil first learns to work in the given material, clay, textile or wood, and the first forms and decoration are dictated. The restrictions due to material are carefully defined.

(b) Exercises are given to compose a design for a similar article with slight modifications.¹⁹ This is followed by other problems, each involving new elements in technique or a new form of decoration.

(c) Later problems include the execution of individual models.

In the presentation of a given problem to the class, great care is exercised to furnish a basis for working. It is at this point that theory is

¹⁹As a bookshelf, bracket, clay fern box, flower pot, tile, rug, booklet, valentine, or cover.



METAL WORK, SECOND YEAR, TECHNICAL HIGH SCHOOL, PROVIDENCE, R. I.

valuable. As a preparation the pupils are taught to divide given spaces, oblong, square and circular, into interesting patterns, which follow certain structural as well as æsthetic laws. They are taught the synthesis of areas in order to make patterns following the same laws, and are instructed in the decorative use of floral and animal forms and the decorative use of letters.

Having studied the principles, the pupil is given a motif. This motif may be the blank form for decoration, like a flower pot, or book rack or bracket. More often it is a unit from which pattern is to be made. For geometric ornament this unit may be a square, cross or circle to be used as a starting point for space composition or border, or it may be a flower, leaf, or insect. The pupil receives a concise statement of the form of design desired, whether surface pattern, panel, stamp or border. If the problem is a border the construction, of course, is discussed and the method of repetition settled. Color, so largely used in present design teaching, is taught more from the practical, technical point of view than as a theory. It can only be studied properly in connection with material and process.

The salient feature of present day teaching of design is its definiteness and directness of method. The teacher uses a wealth of illustrative material from magazines, books, charts and completed craftwork. The school which does not possess some books on design and craftsmanship is a rarity.

MECHANICAL DRAWING.

Mechanical drawing is not often conceded to be a form of artistic expression. By means of it one defines the sizes and shapes of elements in a structure and indicates methods of construction and sometimes decoration. This phase of drawing is essentially an instrument, and since it is so valuable a tool one is surprised to find it so little used until recent years. The subject includes working drawings of simple articles to be made in wood, metal or clay. These drawings give the dimensions of the proposed structure and show how the parts are put together. There is a second aim, implied more often than stated, which is to teach the conception of the third dimension. Such crafts as pottery and woodwork produce solids, and to rightly devise and execute things by these crafts, the pupil must be able to think in solid terms.

Within a year or so syllabi of mechanical drawing have been issued by several supervisors, either separately or in connection with the general course.²⁰ Most courses suggest that the working drawings be introduced in the sixth or seventh year. These exercises are at first of the very simplest kind, two or three views of objects like a geometric solid, box, bracket or picture frame. Usually one or two exercises in each year are sent to the shop to be carried out in wood.²¹

The ordinary conventions, as contour, hidden, projection and dimension lines, are taught and applied. In some schools there is free-hand sketching of projections from a perspective drawing and vice versa.

In most cities it seems to be the practice to give pupils just enough of this instruction to enable them to read plans and details for use in the shop. Lack of adequate time for the arts makes it necessary that some phase of the work be condensed, and mechanical drawing is the subject most affected. It is acknowledged that thorough grounding in the fundamental ideas of plain projection is an invaluable business asset, and since many boys leave school at the end of their elementary training it is desirable that they possess this advantage.

PICTURE STUDY.

One almost invariably finds in present outlines complete suggestive lists of pictures for study. These lists are classified by grades. There are at least four business firms which derive their revenue in large part from the sale of inexpensive reproductions of masterpieces of painting, sculpture, etc., to the public schools. The purpose of such teaching, if one can sift an aim from a number of diverse opinions, seems to be to present to children reproductions of the world's masterpieces in painting and sculpture and then coax them into enjoying these pictures. Various supervisors have put themselves on record²² as favoring picture study and art appreciation in general. The lists offered are of even merit, and might well serve as bases for a course in æsthetic culture, but there is no settled plan of teaching and no very convincing result.

The courses referred to usually state that study of fine pictures will develop a discriminating taste in art matters, will imbue the child with

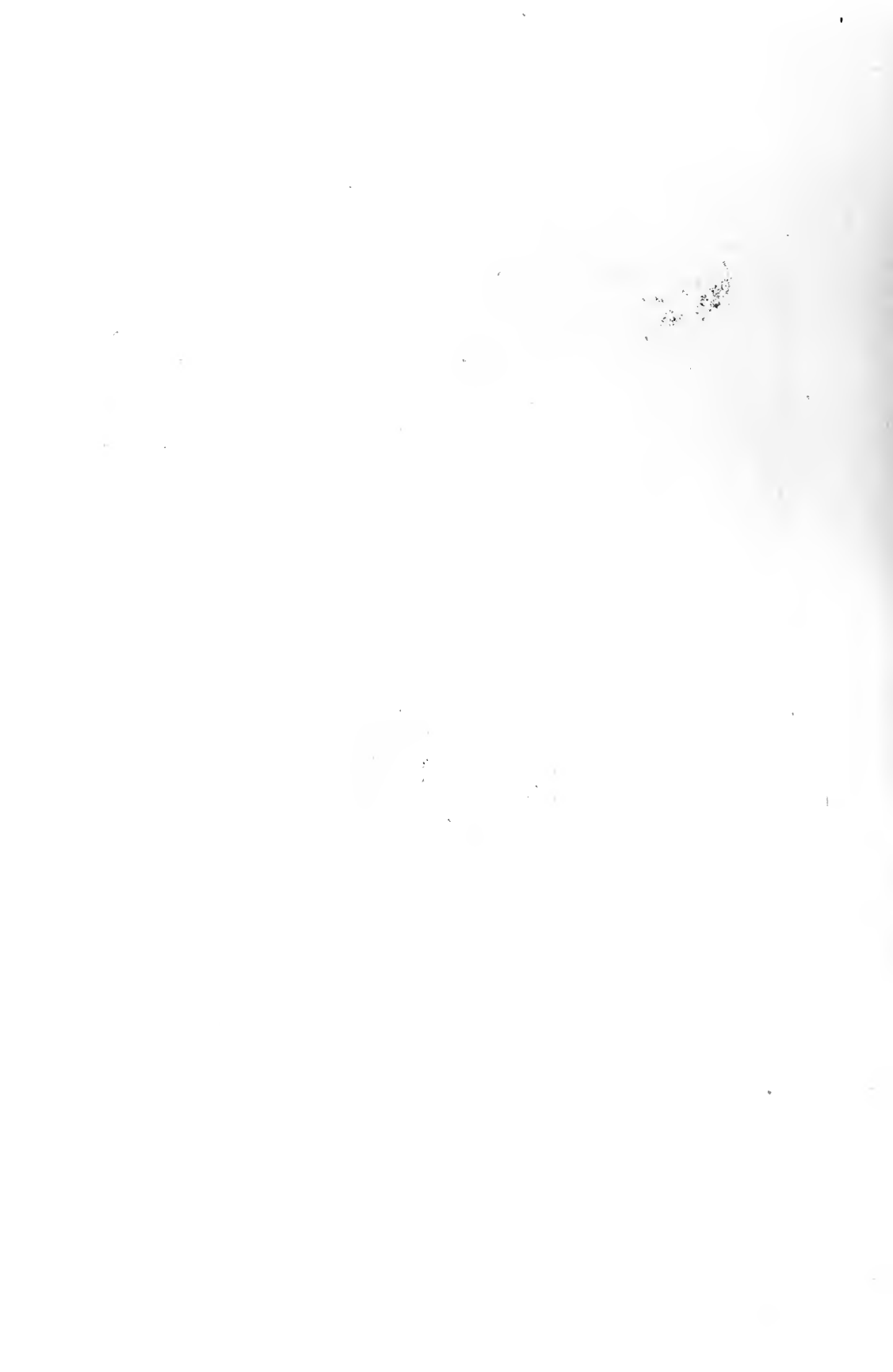
²⁰Peoria, Ill.; New York City; Springfield, Mass.

²¹In Newark, N. J., all drawings for woodwork are executed by pupils.

²²"School Arts Book," February, 1908. Here are found statements on the subject of Picture Study in the following places: Boston, Mass.; Oakland, Cal.; Montclair, N. J.; Denver, Col.; Milwaukee, Wis.; Hartford, Conn.; Springfield, Mass.; Malden, Mass.; Philadelphia, Pa.



POTTERY, HIGH SCHOOL, ST. LOUIS, MO.



a reverence and love for great pictures, and will lead him to accept and succumb to the influence of beauty. This spiritual apotheosis is to be accomplished by dissecting each picture, discussing the houses, trees and animals, what the people seem to be doing, why they are doing it, the color, time of day and season—in general, the content of the picture. There prevails a strong feeling that fine pictures are an influence for good, but teachers have as yet not settled upon an adequate method of teaching art appreciation to children. Many supervisors frankly ignore the subject in its formal presentation, but place in school rooms, as one would in the home, the best of art reproductions the school can buy. Gradually the idea is gaining ground that a well furnished class room, pleasant to use and look at because of the good things it contains, is a better kind of instruction than periodic doses of Raphael and others.

Teachers also use pictures of all kinds in connection with drawing to teach form, color, position, perspective and the mechanics of representation in general. It is rare that one does not find in a good school a comprehensive collection of photographs and reproductions for the use of the different classes.

CONCLUSION.

Our educational system is a national growth and not a fixed organization. It is under the direct control of States and not of the paternal government. Ideals and standards of efficiency appear as the result of long struggles, and change with the rapidity characteristic of a growing country. In the main these ideals have been healthy ones, and in a country where art education has in the past received little or no direct aid from outside sources, it is to the credit of art teachers that they have secured for it support from the public and a firm footing in the school curriculum. The reconstruction going on in the teaching of drawing and design points to a more useful interpretation of the mission of the arts, to a more consistent endeavor to plan the course of study around ideas, not processes, as centres, and to eliminate those elements which cannot justify their existence on utilitarian grounds. This does not mean that art teaching will be put on a sordid, commercial basis. Far from it. Conceptions of beauty have changed, and so have the convictions of teachers as to what aspects of beauty are to be considered in the elementary school. Supervisors are leaving to the high school and the art school, painting in

full color, pose drawing and the history and appreciation of art. Children of elementary grades are too young to make headway with these, but they can gain facility in the use of the pencil and acquire such fundamentals of design as will prove to be an excellent foundation for future study of the fine arts and for the trades. Technical education claims a larger proportion of boys each year, and there is a steady, increasing demand for drawing that can be used. It is evident that the school of the future must offer in the last year or two of its elementary period, an industrial course for those who cannot attend high school. Both in this and in the high school, drawing will occupy a strategic position by virtue of its importance in the arts.

ART EDUCATION IN THE HIGH SCHOOLS.

BY CHARLES M. CARTER.

IN preparing the following chapter the author has endeavored to keep in mind those inquiries which he knows are apt to be made by foreign teachers concerning art study in the United States. As far as possible, interesting information suggestive of what is best for aims and courses of study has been secured from typical schools in different parts of the country. Certain sections are not represented as fully as desired, because responses were not received to inquiries. In other instances the information arrived too late to be available. However, it is hoped that the matter here presented, supplemented by the illustrations throughout the volume, will assist in forming an idea of the art work existing today in the high schools of the United States.

It should be understood that the term "high school" in the United States refers to those schools which follow the elementary schools. The latter represent the first eight or nine years of the child's school life. The high schools, as a whole, have been for many years institutions devoted to literary or academic training. In recent years, however, their character has undergone considerable modifications. These modifications have tended to give the instruction a more direct bearing on the practical requirements of the pupils. Thus it is that "Commercial," "Manual Training," "Technical," "Polytechnic," etc., schools have come into existence. Instruction in the directions indicated by the various names is constantly extending and taking the place of the purely literary high schools of former times. The literary schools still predominate, but in wide-awake communities the idea of making the school preparatory to practical life is constantly in the ascendant.

AIMS OF THE HIGH SCHOOL COURSES.

The aims of the high school course in art training, as stated by one supervisor, should be: "The cultivation of a sense of beauty, the clearing

and fixing of visual impressions through drawing, the elevation of commerce and manufactures through the increasing use and appreciation of the arts of design, the individual acquisition of drawing as a form of practical language."

Another writer says: "First, as to the aim negatively considered. It should not be to train artists, as we have neither the room, appliances, time, nor the atmosphere for it. Second, we cannot make mechanical draughtsmen for much the same reasons. Third, we cannot make industrial designers, such as are demanded by the trades and crafts. Every kind of ornament, such as textile design, color printing, bookbinding, architectural design, ceramics, etc., etc., has its own technical problems. In fact, every branch of design is really a separate study, which must be carried on together with the practical considerations involved. We, therefore, conclude negatively that special training in any branch of art is not to be expected in our ordinary high schools."¹

The aim positively considered may be: "(1) The cultivation of the sense of beauty, which is of the highest value to all human beings; (2) the getting and the fixing in mind of clear and distinct visual images of the appearance of at least the common objects; (3) sufficient practical skill in the use of pencil, brush and crayon or charcoal, so as to use drawing as a language."²

The Newton, Mass., high school is working with the following in view: "We are undertaking to secure results consistent with the ends of education as stated by President Hyde, of Bowdoin College: 'To earn a living, to support the institutions of society, and to enjoy life.' Comparatively little is at present being done on the industrial side of art, but with the erection of our Technical High School, which we expect in the immediate future, we plan to emphasize this line of work."

The aim of the Rochester, N. Y., high schools is expressed in part by these words: "The subject is included in the curriculum because of its aesthetic, educational and industrial value. It is hoped that this department will develop in each pupil a love for the beautiful in art, in the decoration of the home and of the city, and in nature."³

Newark, N. J., puts the aim briefly, but comprehensively, thus: "The aim of our art work is to teach the appreciation of harmony in color and

¹H. H. Brown, Stuyvesant High School, New York, N. Y.

²Langdon S. Thompson, Supervisor of Drawing, Jersey City, N. J.

³F. H. Carpenter, High School, Rochester, N. Y.



TOOLED LEATHER, FIRST YEAR, HIGH SCHOOL, WEST NEWTON, MASS.

line."⁴ Washington, D. C., states that: "The purpose of the work is to train the eye of the pupil to accurate observation and the hand to facility in representation, to stimulate the creative faculties, and to cultivate an appreciation for the beautiful in nature and in art."⁵

The Washington Irving High School of New York City represents one of the newer types of high school that attempts to make its work of great practical value to its pupils. "The school is an institution that attempts to provide for the young women residing in the lower part of Manhattan Island, every kind of educational and vocational training that experience and investigation suggest as a proper public service. Every one of the two thousand girls in the school must receive training in drawing as an essential feature in the education of a cultivated woman. In the general drawing syllabus, the principal sets forth to the nine art teachers of the faculty that he expects every girl to gain from the drawing exercises: 1, accuracy of observation; 2, visual memory; 3, appreciation of beauty and love of it; 4, artistic judgment, taste; 5, manual skill; 6, skill in expression; 7, originality; 8, love of neatness, order and cleanliness; 9, habits of quick and effective work; 10, a reasonable amount of information about art history. This school aims at an inspiration of æsthetic culture, an atmosphere of refinement through beauty."⁶

Brookline, Mass., presents the essentials of its course of study as coming "under three main heads—drawing, handicraft and lecture work. The courses are mainly elective, and are so arranged as to meet the needs of the students who have much or little time. They include problems in the theory and practice of design, in representation and composition, and they aim, by means of illustrated lectures and visits to art museums, to train the student in methods of art study."⁷

Of the Horace Mann High School connected with the Teachers College of New York, the "College Record" makes the following statement: "A high school is composed of unsorted material. From our high schools, followed, of course, by a college course, the technical schools draw their constituents. Perhaps many of our students never go either to college or the technical schools—never get more than a high school education. Our course, then, is for general not for special training, and

⁴Elizabeth E. Garrabrant, High School, Newark, N. J.

⁵Annie M. Wilson, Director of Drawing.

⁶Martha A. Hurlbut, Instructor.

⁷Irene Weir, Director of Art.

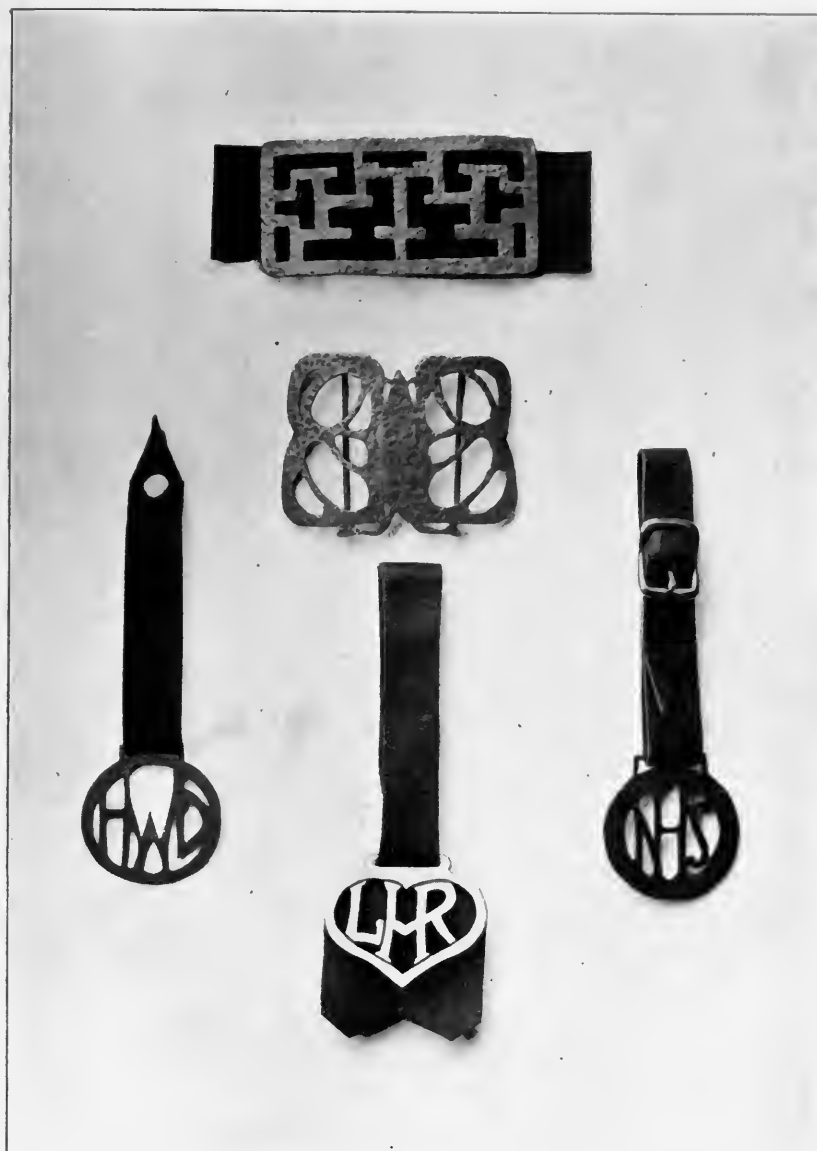
our graduates are to become the 'general public,' not a set of specialists. From among them a small percentage will become artists, and these, just as well as our future doctors and lawyers, must get their training in professional schools.

"What relation, then, has the general problem to art? I think we may sum up the relation in one word—appreciation. For example, we may not all become writers, but we all read books; and it is a matter of vast importance what books we read. Just so we may not all become artists, but we all live surrounded by forms of art and of nature; and it is a matter of vast importance that we become alive to the subtle beauties of the one, and are able to discriminate between fine and commonplace examples of the other. Such a general cultivation of the powers of appreciation will offer no handicap to those who intend to follow art as a profession. On the contrary, it lays the very broadest foundation for such future work."^s

The McDonough High School of New Orleans, La., is presented as an example of high schools in the South. The work of the boys is distinct from that of the girls, there being a separate course of instruction for each. The aim of the boys' course is: "To train the pupils in the essential principles of satisfactory mechanical drawing, thereby laying a right foundation for future work along any line of practical draughting." The aim of the girls' course is not given specially; its character may be judged, however, when it is stated that it is arranged under the headings "Representation," "Decoration," "Mechanical Drawing" and "Color Study."

From the foregoing it will be seen that the general aims of our high schools are much the same. Increasing importance seems to be given to the dissemination of art ideas. We are recognizing more and more that familiarity with these ideas is fully as important as technical skill in drawing or painting. It is also to be noted that the tendency is increasing to connect designing with work in material. While the comparative newness of this idea, as related to high school work, causes it to receive special attention, at the same time the interest seems likely to become permanent. This is evidenced by the fact that the newer high schools have been planned, both as to course of study and equipment, to give

^sLilla A. Xearse, Instructor.



JEWELRY, HIGH SCHOOL, WEST NEWTON, MASS.
FOBS, FIRST YEAR; BUCKLES, FOURTH YEAR.

recognition to the arts and crafts. The sample courses of study incorporated in this chapter emphasize this idea.

THE SUBJECTS GENERALLY STUDIED.

The following may be found in various courses of study. Sometimes the number of subjects is limited, or it may include nearly all of the list:

Orthographic projection.	Life drawing.
Geometric problems.	Abstract forms.
Machine drawing.	Historic ornament.
Architectural drawing.	Color.
Isometric drawing.	Light and shade.
Tracing; blue printing.	Water color painting.
Lettering.	Clay modeling.
Free-hand drawing — objects, casts.	Constructive work ("arts-crafts")
Plant study.	Elementary design.
Landscape.	Applied design.
Free-hand perspective.	Art history.
Animal drawing.	Art principles.

Ordinarily art study in the high school extends over four years. Sometimes it is optional, at other times obligatory, or it may be obligatory for one or two years and afterwards optional. Lessons generally occupy a "period" of forty-five minutes. Probably the greater number of schools devote two periods per week to art study. Occasionally schools have daily lessons. Certain schools require work at home, but generally time is given to the subjects only in the class room. Most of the teachers have had special training. Occasionally they have studied at home and abroad with the aim of becoming artists, and have afterwards taken up teaching. As a general thing they are allowed considerable liberty as to what they teach, and as to how they present it. As a consequence courses of study present considerable variety. There follows the course of one of our largest Western cities, where the work has been thoroughly introduced and systematized.

HIGH SCHOOL COURSE OF STUDY IN DRAWING, ST. LOUIS, MO.⁹

FIRST HALF OF FIRST YEAR.

	Weeks.
1. Design—(a) Leading principles	2
(b) Applied, book cover or lamp screen.....	2
2. Plant Study—Color and pencil.....	3
3. Out of Door Study—Pencil.....	1
4. Life—Human Figure—Pencil.....	2
5. Object Study—Pencil	3
(One study to be groups of books.)	
Color	2
6. Domestic Art	1

SECOND HALF OF THE FIRST YEAR.

	Weeks.
1. Clay Modeling	3
(Bowl forms and Trays—no feet, no handles, no decorations.)	
2. Applied Design—Portfolio or lamp screen.....	3
3. Plant Study—Full values—Color or pencil and color.....	2
4. Out of Door Study—Pencil.....	1
5. Life—Human Figure—Pencil	2
6. Object Study—Full values—Pencil.....	2
(One study to be of groups, each group to contain a rectangular object.)	
Color	2
7. Domestic Art	1

FIRST HALF OF THE SECOND YEAR.

	Weeks.
1. Clay Modeling (Vase form—no handles or feet. Simple decoration.)	3
(b) Stencil executed.	
2. Plant Study—Full values—Color and pencil.....	3
3. Out of Door Study—Pencil and charcoal.....	1
4. Human Life—Pencil	2
5. Object Study—Full values—Pencil.....	2
(One study to be groups, each to contain a book and a beautiful piece of pottery.)	
Color	2
6. Domestic Art	1

SECOND HALF OF THE SECOND YEAR.

	Weeks.
1. Clay Modeling	3
(Vase Form—no handles or feet. Simple decoration.)	
2. Passepartout Binding	1
3. Plant Study—Full values—Pencil or color.....	2
4. Out of Door Study—Pencil or charcoal.....	1
5. Life—Human Figure—Pencil	2
6. Object Study—Full values—Charcoal and color, or water color.....	3
7. Domestic Art	1
8. Bookcover Design	3

⁹Mrs. M. E. Riley, Director of Drawing.



TOOLED LEATHER, HIGH SCHOOL, ST. LOUIS, MO.

FIRST HALF OF THE THIRD YEAR.

	Weeks.
Art History—One single period a week.....	16
(All other subjects counted in weeks of four periods each.)	
1. Applied Design—	
(a) Leather tooling	4
2. Plant Study—Full values, any medium.....	4
3. Out of Door Study—Pencil or other medium.....	2
4. Life—Human Figure—Pencil	2
5. Objects—Full values—Charcoal and water color, or water color.....	4

SECOND HALF OF THE THIRD YEAR.

	Weeks.
Art History—One single period a week.....	16
(All other subjects counted in weeks of four periods each..)	
1. Clay Modeling	3
(Handles or feet to be introduced as forming part of the decoration.)	
2. Plant Study—Full values, any medium.....	3
3. Out of Door Study—Any medium.....	2
4. Life—Human Figure—Any medium.....	2
5. Object Study—Full values.....	4
(Charcoal, charcoal and water color, or water color.)	
6. Design	2

FIRST HALF OF THE FOURTH YEAR.

	Weeks.
Art History—One single period a week.....	16
(All other subjects counted in weeks of four periods each.)	
1. Applied Design—(a) Leather tooling.....	3
(Blotter pad, card case, purse, small book cover, belt, etc.)	
2. Metal Work (hammered).....	4
(Matchbox, small tray, bowl, etc.)	
3. Plant Study—Full values, any medium.....	3
4. Out of Door Study—Any medium.....	1
5. Life—Human Figure—Any medium.....	2
6. Object Study—Full values, any medium.....	3

SECOND HALF OF THE FOURTH YEAR.

	Weeks.
Art History—One single period a week.....	16
(All other subjects counted in weeks of four periods each.)	
1. Clay Modeling	3
2. Plant Study—Full values, any medium.....	3
3. Life—Human Figure—Any medium.....	2
4. Poster—Making use of the life studies of the present term.....	4
5. Stencil, Metal or other Applied Design.....	4

Art History—Third and Fourth Years.

THIRD YEAR.

I. Ancient and Middle Ages.

	Weeks.
1. Assyrian and Egyptian architecture, sculpture and painting.....	4
2. Greek architecture, sculpture and painting.....	12
3. Roman architecture, sculpture and painting.....	6

II. Pagan and Early Christian Art.

4. Saracenic architecture and decoration.....	1
5. Byzantine and Romanesque architecture, sculpture and painting.....	3
6. Gothic architecture, sculpture and painting.....	6

FOURTH YEAR.

III. Renaissance and Modern Art.

	Weeks.
1. Art of the 13th and 14th centuries—Sculpture, precursors of Renaissance; beginnings of painting	2
2. Art of the 15th century.....	4
3. Art of the 16th and 17th centuries.....	8
4. Renaissance in Germany.....	2
5. Renaissance in Spain.....	3
6. Art in the Netherlands, including engraving.....	3
7. Modern Art—French, German, Swedish, Dutch, American.....	10

BROOKLINE, MASSACHUSETTS—ART COURSES OF THE HIGH SCHOOL.¹⁰

Massachusetts was one of the first States to give prominence to art education in the public schools. Brookline represents a city where the work has been in progress for an extended time. In addition to the following course there is a distinct course in "Mechanical Drawing."

First Year.

Required of all General and Classical Students, and of Girls in the Technical Course.

I.—*Design.*

Principles of design; orderly arrangements of straight lines for balance and rhythm; application to borders, corners and surface repeats. Lines straight and curved, combined by contact and interlacing; surface repeats. Orderly arrangements of spots for rhythm and balance.

Spotting of surface in rhythmic balanced and unbalanced repeats. Invention of animal, insect and flower forms.

¹⁰Irene Weir, Director of Art.



JEWELRY, FOURTH YEAR, HIGH SCHOOL, WEST NEWTON, MASS.

II.—*Handicraft.*

Art needlework; tooling of leather; color decoration on wood; designing and making objects in metal: hinges, locks, trays, boxes, bowls, clock faces and sun-dials.

NOTE.—In this connection occasional lectures on the handicrafts of the Middle Ages are given.

III.—*Drawing.*

Principles of perspective; theory and practice. Drawing from imagination and from object; illustration of above principles.

Practical application to the representation of furniture, interiors, houses, streets, blocks, bridges.

This work is now done in the Manual Training Building from designs prepared under the direction of the art department.

NOTE.—Manual training and art needlework courses are published under separate cover.

IV.—*Lecture Course.*

Egypt: Tomb period, temple period.

Assyria: Cylinders, seals, tablets, sculptured reliefs.

Greece: Homeric period, archaic period, Olympic games and influence on Greek sculpture.

Architecture: Akropolis, Parthenon, Erechtheion, Niké Apteros.

Vase painting to show the life of the people.

NOTE.—This course is intended to correlate with Greek history, but special emphasis is given to beauty as a fundamental principle of Greek life.

Second Year.

Required of all General Students, and of Girls in the Technical Course.

I.—*Design and Drawing from Nature.*

Drawings from nature rendered suitable for design.

Problems in balance and rhythm, using above forms.

Drawing from object and cast in three and five notes.

Composition in three or five neutral values; in three or five color values.

Color interpretation from objects and nature.

II.—*Color.*

Neutral scale of nine notes.

Study of spectrum.

Test for color blindness.

Color scale of twelve notes related to the neutral scale.

Neutralization of colors using complementaries.

Color rhythm, color balance, color harmony.

Color analysis, color synthesis.

Study of color from insect and animal forms, from leaves, flowers, etc.

Color applied to interior decoration and costume.

Study of Bayeux and Gobelin tapestries in connection with art needlework.

Study of textiles in the Museum of Fine Arts, Boston.

Study of Japanese prints in the Museum of Fine Arts, Boston.

NOTE.—These color problems are intended to correlate with the study of color in the departments of science, art needlework and domestic arts.

III.—*Handicraft.*

Making of objects in copper and brass continued; enameling on metal.

Clay tiles decorated in neutral color balances.

IV.—*Lecture Course.*

Traveling tour through Italy, Germany, England, France.

Italy: Rome, Florence, Venice, and their galleries.

Germany: Nuremberg, guilds and craftworkers.

England: London and the cathedral towns; National Gallery.

France: Paris and the cathedral towns; the Louvre.

NOTE.—To correlate with English and Roman history and literature.

Third Year.

Mainly elective.

I.—*Drawing.*

Cast drawing, using three, five or seven notes.

Composition in neutral values, three, five or seven notes.

Composition in color values, three or five notes—reference to Japanese prints.

Landscape and figure composition.

Decorative illustration: Posters, book cover designs.



BOOKS BOUND IN TOOLED LEATHER, HIGH SCHOOL, ST. LOUIS, MO.

Decorative printing and illumination.

Drawing from reproductions of the old masters: Albertina collection.

Drawing from object and cast with special reference to college requirements.

II.—*Handicraft.*

Original designs applied to art needlework, leather and metal.

Making of passepartout frames, book binding, magazine folios.

Modeling in clay: objects, reliefs and heads.

III.—*Lecture Course*:—Foreign and Domestic Architecture. To correlate with English and American history, civil government, domestic science, and physics.

NOTE.—Required of girls in the Technical Course.

(a) Domestic: Primitive shelters, tent, log cabin, etc.; castle, manor, town house; villa, farm and country house.

(b) Ecclesiastic: Basilican and Romanesque types; Wren churches, the Protestant meeting-house, the modern American church.

(c) Civic: school, town hall, library, art museum, railway station, bridges and parkways.

(d) Detailed study of modern country and city house plans, exteriors and interiors, furniture and decoration.

NOTE.—This course is intended to emphasize the fact that architecture, as a prime expression of civilization, has a development that parallels man's growth in thought and achievement. Special attention is given to tracing the ancestry of building through local types; principles of good architecture are dwelt upon—fitness, consistency, sincerity. Illustrative drawings are made and note books are kept.

IV.—*Lecture Course*:—Greek Architecture and Sculpture.

Homeric period: Troy, Tiryns, Mykenæ.

Temples: Ægina, Olympia; Archaic sculpture.

Olympic games: Influence on Greek art.

Akropolis at Athens: Parthenon, Erechtheion, Niké Apteros.

Parthenon: Metopes, frieze, pediments.

Sculpture: Development from archaic period.

Greek vase painting: Prehistoric, archaic, black-figured and red-figured ware.

Suggested drawings: Doric and Ionic orders, plan of Greek temple,

front elevation showing pediment decoration, archaic figure, an athlete, a victory, Greek vase decorations.

Fourth Year.

Elective.

I.—*Drawing.*

Drawing from cast, object and life.

Drawing from reproductions of the old masters.

Landscape and figure composition.

Analysis of principles of line and color composition in Japanese prints.

Pen and Ink Drawing.

Methods in the use of line by modern draughtsmen.

Rendering of architectural details; Roman, Byzantine, Renaissance, Gothic, from photograph and cast.

II.—*Handicraft.*

Original designs applied to various materials.

Stained glass; designed, cut, soldered.

Monotypes; etching on glass, brass and copper; enameling.

Handicraft of previous years continued.

Modeling in clay: tiles, casts of ornament, heads, animals.

III.—*Lecture Course*:—Domestic and Foreign Architecture. To correlate with civil government.

Ecclesiastic: Cathedral building; Romanesque, English and French Gothic.

Municipal: Town halls, museums, bridges, parkways.

Private: Dwellings, palaces.

NOTE.—This course is a continuation of Lecture Course III in third year. Emphasis is here placed upon foreign architecture and its development.

IV.—*Lecture Course*:—A history of painting.

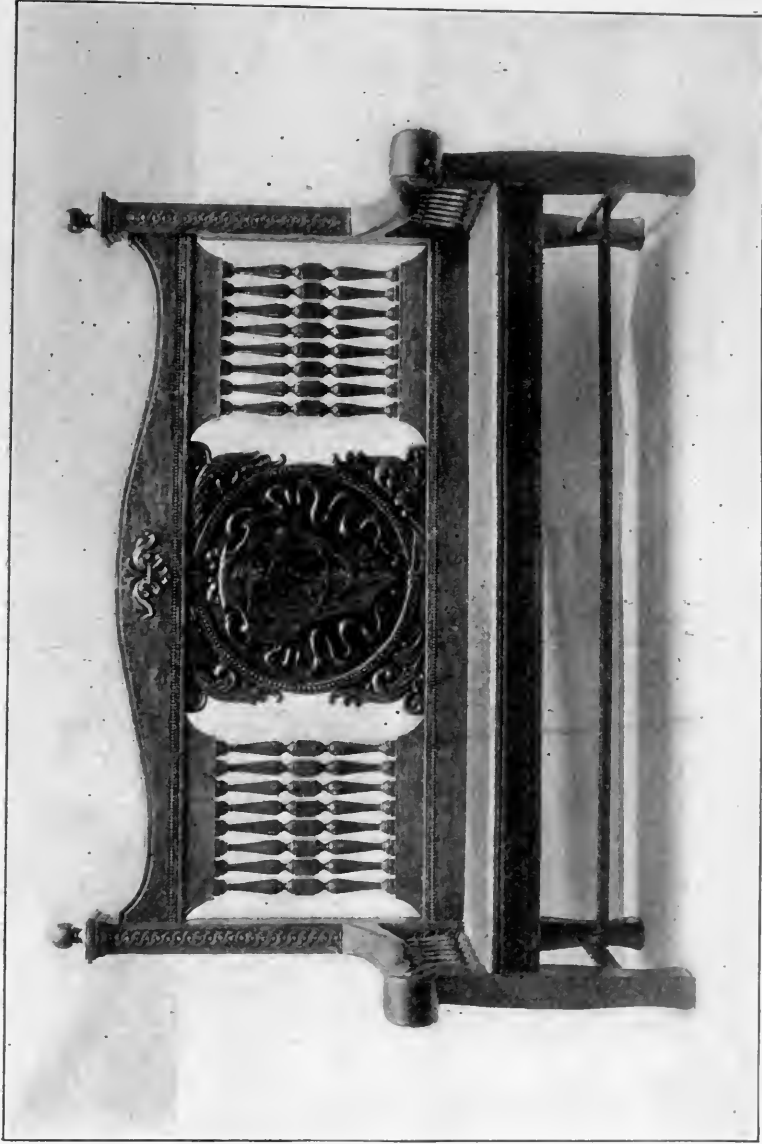
Italian: Giotto, Botticelli, Raphael, Michaelangelo, Leonardo da Vinci.

French: David, Delacroix, the Barbizon group, Millet, Corot.

Dutch: Van Eyck, Memling, Rubens, Rembrandt.

Spanish: Velasquez, Murillo.

English: Sir Joshua Reynolds, Gainsborough, pre-Raphaelite school, Turner and Ruskin.



JOINERY AND CARVING, CENTRAL MANUAL TRAINING HIGH SCHOOL, PHILADELPHIA, PA.



Technical processes noted: Panel painting, fresco, oil painting, engraving, etching.

NOTE.—In connection with the above course practical talks are given on the picture from the artist's standpoint; the elements of beauty in pictorial composition; the arrangement of pictures in museums; modern exhibitions; tendencies of American art; mural painting.

BOSTON, MASSACHUSETTS, HIGH SCHOOL COURSE OF STUDY IN ART.¹¹

Boston has always been regarded as a leader in art education in the United States. The following quotations indicate the features of the course of instruction of today.

I.—*Free-hand Drawing.*

Pencil outline; light and shade in pencil and charcoal; and water color from groups of still life, nature and costumed figure. We aim to include in nature drawing not only the artistic rendering of the forms in good drawing, color and composition, but also some accurate scientific drawings, such as are suitable for illustration of botany note books, etc. In groups of still life the pupils arrange objects and background so as to form good grouping and a pleasing color harmony.

II.—*Design.*

The conventionalization of natural forms, both plant and animal, and the use of these in designs for various purposes; the study of color harmony, constructive and decorative designs of objects to be actually worked out in the manual arts course.

There is no detailed course issued for high schools in this city, but schools are expected to produce satisfactory work in the above mentioned subjects, each in its own way. Each high school is encouraged to be individual. Meetings are held, however, which call together all the high school drawing teachers of the city to meet in one after another of the schools, so they may learn what each is doing and discuss various phases of the work. A special effort is being made to connect the work in high schools with the Museum of Fine Arts.

MANUAL ARTS COURSE, BOSTON.

We know that any course must meet varying conditions. Three distinct classes of pupils enter the schools. First, boys graduated from Boston elementary schools, who have had five years of manual training;

¹¹Walter Sargent, Director of Drawing and Manual Training, Boston.

second, boys from other schools who have had little or no manual work; third, girls, whose manual training has been mostly cooking and sewing.

The school courses will not permit of separate classes for each of these groups. The course must, therefore, be stated broadly, and we recommend that each individual be allowed to select from the following list of subjects the work by means of which he can secure the best results.

Mechanical Drawing.

Elementary: Geometric problems, orthographic projections.

Advanced: Machine drawing, architectural drawing.

Woodworking.

Elementary: for boys; for girls, use of ordinary bench tools.

Advanced: Joinery, cabinet design.

Metal Working.

Elementary: Beating, piercing, chasing.

Advanced: Enameling.

Clay Modeling.

Elementary: File work, simple shapes.

Advanced: Work in the round; plastic design.

Miscellaneous.

Work in basketry, weaving, leather work. Limited to one-half year, each.

We recommend that pupils who take manual training take at the same time free-hand drawing or design.

Pupils should not be allowed to take metal work until they have had at least a year's experience in woodwork either in the elementary or high school.

We recommend that the election of subjects be from groups, e. g., as follows:

Elementary woodworking and mechanical drawing.

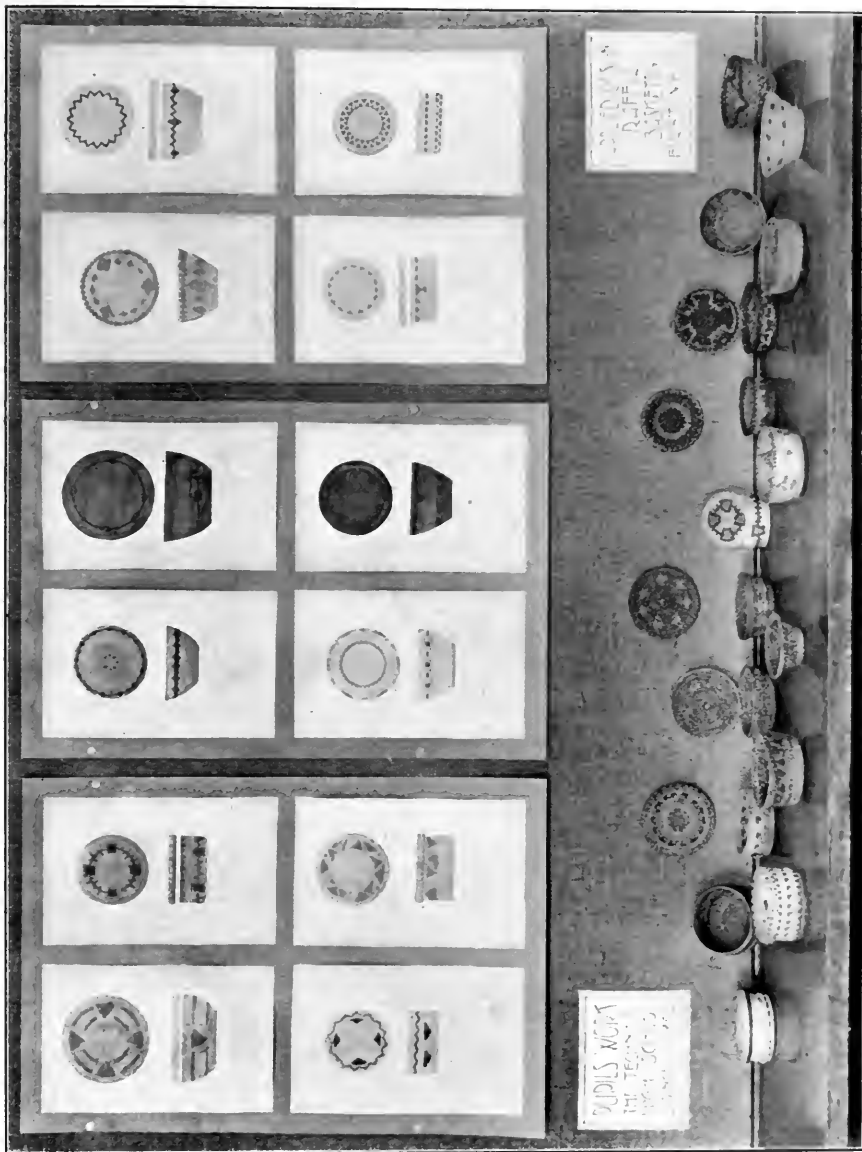
Advanced woodworking and mechanical drawing or design.

Metal work and design or free-hand drawing.

Clay modeling or free-hand drawing or design.

Basket weaving or leather work and design.

We recommend that pupils be given opportunity to continue work in the manual training arts throughout the high school course.



RAFFIA BASKETS, FIRST YEAR (GIRLS), TECHNICAL HIGH SCHOOL, SPRINGFIELD, MASS.

SPRINGFIELD, MASSACHUSETTS, THE TECHNICAL HIGH SCHOOL COURSE.¹²

This represents one of the most complete high schools, as to equipment and course of study, that gives special prominence to manual training. The following indicates some of the connections with art study:

Outline of Work in Art for Girls.

YEAR.	DESIGN.	HOUSEHOLD ART.		
		APPLICATION OF DESIGN.		SEWING—HAND AND MACHINE.
I....	Design for Basketry, Leather work, Weaving, Stenciling, Incidental Lettering.	Making of Baskets, Card Cases, Purses, Blotter Corners, Lamp Mats, Scissors Cases.	Weaving of Holders (hand loom), Rugs (foot loom), Stenciling, Curtains, Sofa Cushions, Table Covers, etc.	Aprons, Blouses, Sofa Cushions, Table Covers, Curtains.
II....	Designs for Pottery, Metal Work, Wood Furniture, Constructive Details	Pottery: Bowls, Vases, Fern Dishes, Candlesticks, &c.	Metal Work: Trays, Letter Racks, Bowls, Stamp Boxes, Book Racks.	Woodwork: Foot Stools, Shirt Waist Box, Taborets, &c.
III....	Architectural Drawing Relation of house to surroundings. Planning of House. Details of Construction. Interior Decoration. Relation to purpose. Proportion. Color schemes. Hanging of Pictures. Materials for Decoration.			Drafting and Garment Making (Cont'd). Millinery, Winter Hat.
IV....	Special problems for hand work elected. Design applied to dress.	Pottery Metal Work, Weaving, Woodwork,	} Optionals, choice of one.	Dressmaking, Ethics of Dress.

THE COURSE IN DRAWING FOR BOYS.¹³

Time:—First, second, and third years, four 45-minute periods a week; fourth year, six 45-minute periods a week.

First Year

First Term (sixteen weeks):—The making of simple working drawings from free-hand sketches, bringing in the use of instruments, lettering, dimensions, dimension lines, pencil and ink work; one problem in design for simple article of furniture of which working drawings are made for use in the woodshop.

¹²Charles F. Warner, Principal.

¹³Frank E. Mathewson and Fred M. Watts, Instructors.

Second Term (eight weeks):—Free-hand perspective sketches are made from working drawings; principles of perspective emphasized, and analysis of the working drawing into type solids carefully considered and applied.

Third Term (eight weeks):—Free-hand working drawings, using cross-section paper ruled in eighth-inch squares; exercises using models made by pattern making classes; perspective sketches made from models and from working drawing sketches.

Fourth Term (eight weeks):—Mechanical drawing from free-hand sketches and models measured by student; first principles and problems in orthographic projection; lettering title page for book of drawings made during the year.

Second Year

First Term (first eight weeks):—Developments and intersections from problems in note book and sketches on blackboard; conic sections, etc.

First Term (second eight weeks):—Problem in design in wrought iron, to be worked out in the forge shop during this year. Problems given include designs for andirons, door-knockers, hinges, and wall brackets for drop lights or lanterns.

Second Term (eight weeks):—Principles of, and calculations for screws and bolts, and their application in working drawings.

Third Term (eight weeks):—Machine drawings; details and free-hand sketches; perspective sketching of assembled machines from the working drawings of the machine.

Fourth Term (eight weeks):—Continuation of work given in the third term.

Third Year.

First Term (sixteen weeks):—Isometric drawing; mechanism; cranks and levers.

Second Term (eight weeks):—Continuation of work in mechanism, including cams.

Third Term (eight weeks):—Detailed machine parts from assembled drawing of machines; perspective and free-hand working drawing sketches of more complicated details and assembled machines.

Fourth Term (eight weeks):—Theory and practice in drawing gear teeth: spur, rack, and pinion, internal, bevel, and worm gears.



STENCIL WORK, FIRST YEAR (GIRLS), TECHNICAL HIGH SCHOOL, SPRINGFIELD, MASS.

Fourth Year.

First Term:—Class exercises in sketching (perspective and working drawing sketches) machine parts; designing tools and fixtures for machining these parts.

Second, Third and Fourth Terms:—Individual work in machine design, architectural drawing and design, wash drawing, lettering, and talks on modern drawing room practice.

FEATURES OF INTEREST IN CONNECTION WITH VARIOUS COURSES.

EAST ORANGE, NEW JERSEY.

The total enrollment of the High School is.....	595
Art Craft Department, students enrolled.....	228
Mechanical and Architectural Department, students enrolled.....	67
Free-hand Drawing Department, students enrolled.....	56

"In a year or two, when our enlarged High School is a reality, more forms of art, industrial and mechanical work will be introduced. Limited space forbids this at present. We now have the following:

"Wood carving—A large variety of household objects. Cabinet work.

"Modeling—In wax from nature, pictures, and the abstract. Casts decorated in color.

"Metal—Pierced, etched, repousséd home articles. Use of acids, blow-pipe, solder, etc.

"Leather—Pressed, cut, stenciled, beaded, embroidered.

"Sewing—Garments.

"Stenciling, block-printing, embroidery—applied to a large variety of articles.

"Weaving, book-plates, book binding, pottery, basketry.

"Architectural and mechanical drawing—Plans, elevations, sections, and details of ordinary house construction. Tracings, blue prints."

"As to the method pursued, each problem is individual and to the greatest possible extent intimately personal. The pupil's own taste is allowed to control as far as possible both the design and execution. Each object to be made is selected with reference to a personal service or to a definite place in the home. The use, style, material, form, design, color and finish are all worked out with reference to utility and to the space ultimately to be covered or filled. Motives for designs are abstract or pupils are encouraged to search for them in nature, magazines and wall-papers,

books, textiles, and similar sources. Designs are made by the students first as working drawings; they are then finished in appropriate schemes with colored paper, crayola, and water color. All designs are applied, pupils doing the cutting, decorating, joining and finishing. Completed articles become the property of the student at the close of the school year. Materials are furnished in part by the Board of Education."¹⁴

WASHINGTON IRVING HIGH SCHOOL, NEW YORK CITY.

Costume Design in connection with the Dressmaking Department.

Time: Six periods a week.

Aim: Study of good proportion and form, beauty of line, etc.; ability to draw a gown both as an original design and from description; designing gowns with certain given limitations; designing gowns and their accessories, such as belts, trimmings, etc.; embroideries.

Method: Posed figure from life. Conventional figure.

NOTE.—This school gives special attention to this department of work.

NEWTON, MASSACHUSETTS.¹⁵

The course in picture study is particularly interesting as showing how advantage is taken of celebrated, easily accessible pictures. Its reference also to processes and illustrators, and to modern landscape, and modern portrait painters is valuable.

Outline for the Study of Pictorial Art in the Newton High School.

I.—*Abbey Pictures at Boston Public Library.*

Story and meaning; composition; color scheme; Abbey's work as an illustrator.

II.—*Illustration; processes.*

Half-tone—Modern examples.

Zinc-plate—Modern examples.

Engraving—Dürer and modern work.

Etching—Rembrandt and modern work.

III.—*Illustrators.*

Subject—Child life; society; architecture, etc.

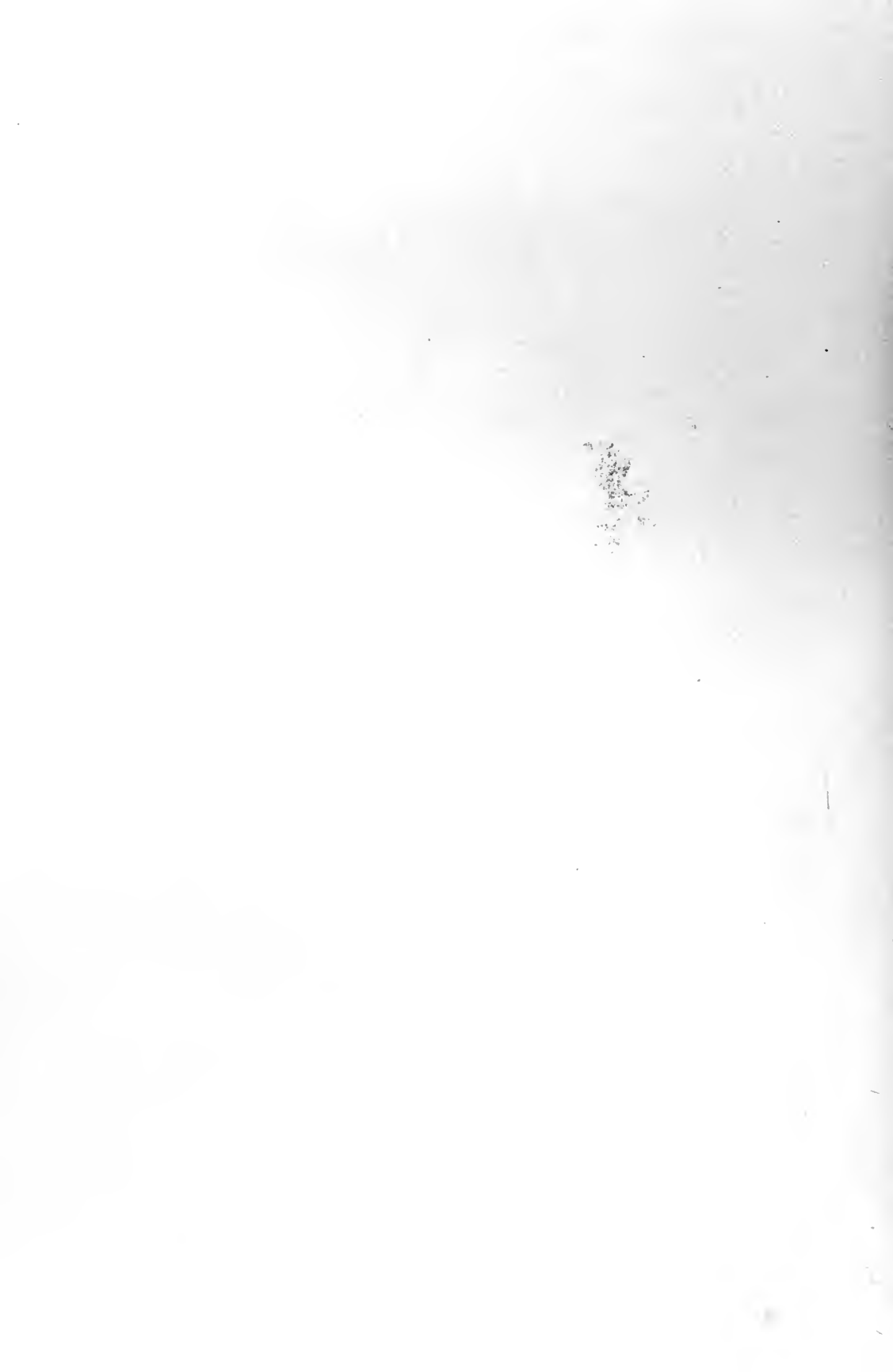
Treatment—Pen and ink; color; decorative effect, etc.

¹⁴Josephine Mahon, Instructor.

¹⁵Nathaniel L. Berry, Supervisor of Drawing.



ART ROOM, NORTH SIDE HIGH SCHOOL, DENVER, COLO.



*Second Year.**I.—Sargent Pictures at the Boston Public Library.*

Subject; composition; color scheme; Sargent's work as a portrait painter.

II.—Modern Portrait Painters.

Cecilia Beaux, J. W. Alexander, George F. Watts, Reynolds, Gainsborough, Carolus Duran.

III.—Early Portrait Painters.

Rembrandt, Van Dyke, Holbein, Velasquez, Raphael.

*Third Year.**I.—Landscape Painting.*

Present day artists, whose work can be seen, as: Enneking, Woodbury, Davis, Kaula, Lucy Conant, Monet, Whistler, or others.

II.—French Landscape Painting.

Millet, Corot, Rousseau, Daubigny, Constable.

III.—Early Landscape Painting.

Claude Lorraine, Ruysdael, Rembrandt, Titian, Turner.

*Fourth Year.**I.—Chavannes Pictures at the Boston Public Library.*

Mural decoration; composition; subject; color scheme.

II.—Mural Decoration.

Congressional Library, Washington; State House, Boston; Appellate Court, New York.

III.—Early Mural Decoration.

Van Eyck, Giotto, Michaelangelo.

HIGH SCHOOLS, DENVER, COLORADO.

The high schools represent fully developed courses of art work in connection with general courses of a classical, technical, and commercial character. When some of the buildings were planned the space devoted to the art department was placed in the hands of the director of art with instructions to prepare plans to be incorporated with those of the architect. The results in the way of special studio windows, furniture and general equipment are based on the best information obtainable at home and abroad. An unusual feature of one school is an exhibition room which is used to display various art objects with the idea of forming a museum

collection suitable for study by the children of all grades. The Manual Training High School has a kiln for firing clay.

Work relating to design is given special prominence. The drawings are large and are often made with reference to photo engraving, and at other times to their practical working out in cloth, metal, glass, leather, etc. Pupils have designed colored glass windows which now form a part of the decorations of the school. In one school "home decoration" has been developed in a very practical manner. The rooms to be decorated and furnished were selected from original home designs with complete specifications made by the girls in the mechanical drawing department. Illustrations pertaining to the subject were cut from extra copies of "The Draughtsman" and kindred publications. The illustrations selected covered the subject completely even to details of wall papers, portieres, hardware and ornamental objects. They were pasted upon convenient cardboard mounts and placed at the disposal of all. These charts were only to stimulate ideas, not for copying.¹⁶

One school makes considerable use of Japanese prints to develop ideas of form and color. In the same school, a series of lessons illustrated by lantern slides is given, showing masterpieces of all ages in architecture, sculpture, painting and ornament. All of the high schools are developing as far as conditions will allow, arts and crafts work. The results show productions of practical value.

WORCESTER, MASSACHUSETTS.¹⁷

Many of our best teachers believe that an important part of their work is to cultivate a knowledge and appreciation of those art principles which should be considered in connection with the home, public utilities and personal adornment. Some very practical work is being done in this direction. Worcester presents the following: "In connection with the courses practical talks are given, about monthly, on such subjects as good and bad furniture, pottery, rugs and carpets, wall paper and home surroundings generally. These are illustrated by sketches, catalogs, clippings, sample books, etc. We feel that these talks do much more good than talks on the history of art purely."

¹⁶C. Valentine Kirby, Instructor.

¹⁷Edward H. Thornhill, Director of Drawing.



APPLIED DESIGN, HIGH SCHOOL, ST. LOUIS, MO.

MINNEAPOLIS, MINNESOTA.

The general character of the work done in the Minneapolis High School is similar to that already described, and is interesting as being in accord with advanced thought in other parts of the United States.

"First, as to the conditions under which we work in Minneapolis: In courses other than manual training, drawing is a regular, required study only during the first five months of the freshman year. The manual training students have two years of drawing, one free-hand and one mechanical. The free-hand time is given almost entirely to planning the articles to be constructed in the shops and making the working drawings. If the finished article is to be decorated, the design is made and often carried out under the direction of the drawing teacher. The work which is done by the students who do not take manual training follows more closely the usual art course. Flowers, landscape and still life are studied and rendered in color and pencil. Design and its application to leather, textile, metal or clay occupies the two months before Christmas, and January is given to life study, lettering and poster making.

A five months' term is too short a time to carry the students far toward technical excellence, but it serves to give to many an appreciative sense of the beauty in nature and a more cultivated taste in the choice of color harmony and design. These are, after all, the chief results for which we strive, and it is wonderful what an impression can be made in so short a time."¹⁸

CLEVELAND, OHIO.

The plan of work is noticeable for the liberal time devoted to drawing and to the logical bearing which each part has to the whole. Especially to be noted and commended is the fact that full credit is given for the study.

"The subject is elective and is a four year course—ten forty-minute periods a week. Some attempt is made to correlate the work with other high school departments. Thus the work in botany is utilized and to a certain extent the work in chemistry is of service. Naturally the history centres about the art development as a phase of progress in culture.

"The work is unified as far as possible, constituting a whole. That is to say, design is not taught as pure design, nor construction merely as

¹⁸M. Emma Roberts, Supervisor of Drawing.

construction, nor representation simply as such, but each has a purposeful relation to other phases of the work. So that all study of form, color, plant form, growth of flower, etc., is utilized later as material for design or indirectly it becomes helpful through power gained to see and to represent.

"The entire work has for its purpose, art appreciation, together with some power to do. Naturally the decorative and structural elements are given emphasis over the merely representative. Representation and decoration are not studied merely as processes of learning, but they are applied in processes of doing in clay, metal, leather and other forms of construction. 'Drawing' is a credit course throughout and as high a standard of work is required as in other studies."¹⁰

SCHOOL PUBLICATIONS.

In some high schools practical application of drawing and designing is brought about by the production of "School Annuals." Some have gone further and produced a monthly publication. Such works are undoubtedly of great benefit as they call for the gaining of practical knowledge in composition, the possibilities of various processes of reproduction as half tone and zinc etching; also very definite consideration of finances. Some publications of this character, the production of which has been guided by the heads of art departments, are worthy of the highest praise. In some cases they are quite equal to average commercial work, and in others even superior. Indianapolis, Indiana, has done some very notable work in this connection. "The Mirror," a monthly publication devoted to school interests, appears each month with a new cover printed oftentimes in two colors. "The Annual, 1907" is a delight to the eye. All of these publications contain numerous reproductions of designs and drawings of high school pupils.

¹⁰Florence Ellis, Supervisor of Drawing.

ART EDUCATION IN EVENING SCHOOLS.

BY JAMES FREDERICK HOPKINS.

ART education in the evening schools of the United States is planned to offer opportunities for instruction to artisans, draughtsmen, teachers, students, and all others employed during the day. These schools are in many cases the only avenues leading to industrial art life which are open to the masses. What these evening schools mean to the wage earners of the United States can hardly be appreciated by the more favored graduates of colleges, schools of technology, or of art schools offering instruction in day classes. Such graduates are prepared for their courses in higher institutions through the various classes of the primary and secondary school systems. Progress of a more or less routine nature, coupled with a financially favored position, easily leads to the halls of higher learning, and to the ideal years of student life. With the diploma come, perhaps, extensive opportunities for travel. This training is followed, in the majority of cases, by entrance into business, professional, or industrial life, in which the way is made easy through friendship or fortunate family connections.

Far different is it with the vast army of young citizens forced by circumstances to enter industrial ranks as raw recruits, and equally strenuous must be the efforts of the workmen already in the trade who desire to advance. The ground these workers gain is obtained only through hard earned personal endeavor. Few helping hands are held out to them to make clear the rough pathway of daily toil. At this point stand the evening schools, offering art education in its various lines, making welcome the student and the artisan, and offering the best training under the most practical teachers.

It is hard to make the professional man realize to what an extent art knowledge enters into the industrial construction of our daily life. The wage earner, on the other hand, knows that his way is absolutely blocked,

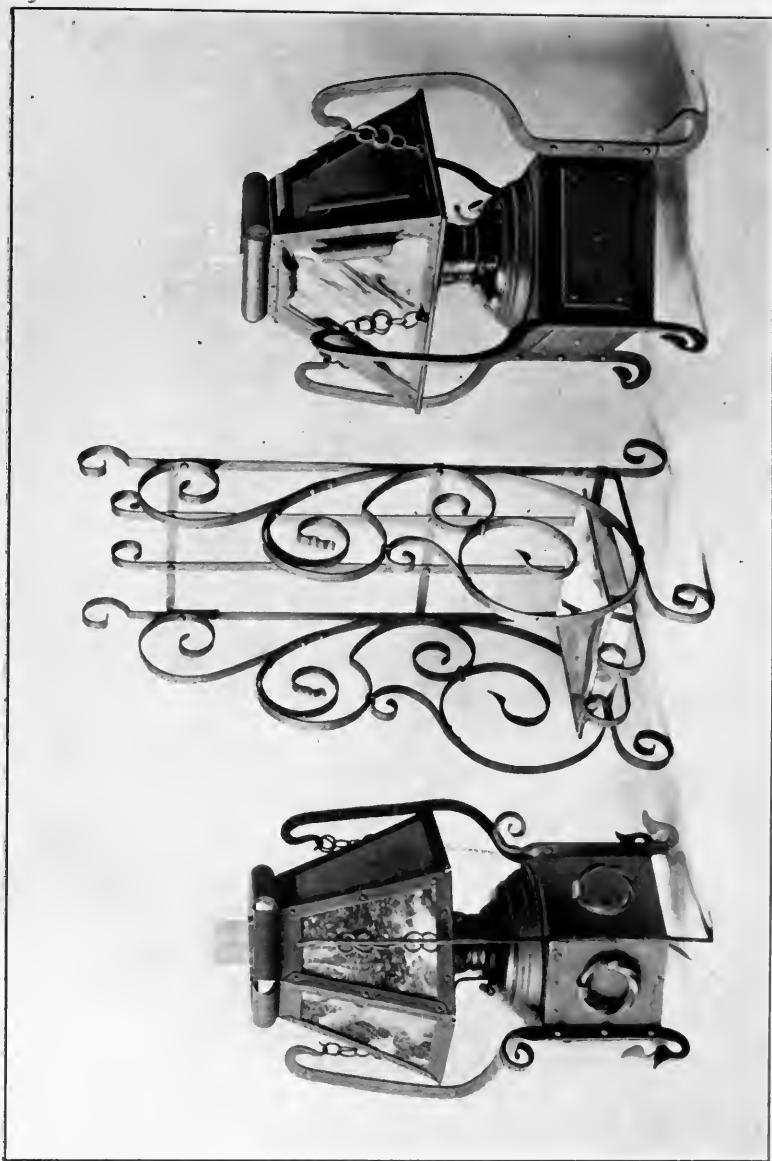
and his income curtailed, if not cut off, unless he gains a knowledge of art as it applies to industrial life. This knowledge and ability come only through practice in courses in free-hand drawing, in making working drawings, and in learning to read blue prints. This training is the chief business of the evening drawing schools of the United States.

INFLUENCE OF MECHANICS' INSTITUTES.

The necessity for knowledge of industrial art has grown with the industrial development of the United States. There was a time when industrial plants were small and individual workers came closely in touch with each other in their daily occupations. Those were the days when a piece of chalk in the hands of the foreman was used to make the working sketch on the machine shop walls and the sharp stick or poker of the blacksmith served to shape in the sand of the forge shop, the piece of work to be executed. The draughting room was unknown because nothing like unto the wonderful organization of the complex system of modern industry was dreamed of or even thought possible.

The development of constructive enterprises caused things to change and far sighted men began to see the necessity of training in constructional drawing that should give to the foremen and workmen the ability to visualize that which was to be constructed. There were throughout the country certain active and energetic mechanics' institutes—organizations like those endowed by Benjamin Franklin in Philadelphia and Boston—that early saw the necessity for evening classes in industrial art. Many of these institutions established classes in constructive drawing, in drawing for lithographers, and in a few instances in very elementary industrial design. Some, like the Franklin Institute in Philadelphia and the Lowell Foundation in Boston, later turned over their educational work to other organizations. Of the latter the Maryland Institute, first organized in 1827, reorganized in 1848, has maintained in unbroken series for fifty-nine years its evening classes in industrial art. The thousands of students who have gone out from these various institutions, originally founded for the promotion of the mechanic arts, have had tremendous influence in the industrial uplift and the present supremacy in educational work of the United States.

With the passage by the Massachusetts Legislature of 1870, of the act authorizing the inclusion of drawing among other branches of learn-



CONSTRUCTIVE DESIGN, CENTRAL MANUAL TRAINING HIGH SCHOOL, PHILADELPHIA, PA.

ing, there opened a new era in popular art educational effort. Up to this time the mechanics' institutes, tradesmen's societies and similar organizations had offered the only instruction in evening schools. Now by act of Legislature, one State, at least, required that every town and city of more than ten thousand inhabitants should annually make provision for giving instruction in industrial or mechanical drawing to persons over fifteen years of age, in either day or evening schools. The immediate establishment of evening drawing schools in the city of Boston and elsewhere throughout the commonwealth, early attracted national attention and hastened the establishment elsewhere of evening classes and schools offering instruction in industrial art.

There are now few great cities or important industrial centres in the United States which do not offer instruction in one form or another in evening industrial art classes under generous civic appropriation. The courses of study and the lines of work pursued in these schools and classes under civic direction are more or less identical and have been described in a general way under the section of this chapter devoted to "Courses of Work Undertaken in the Evening Schools."

INSTITUTIONS OFFERING EVENING INSTRUCTION.

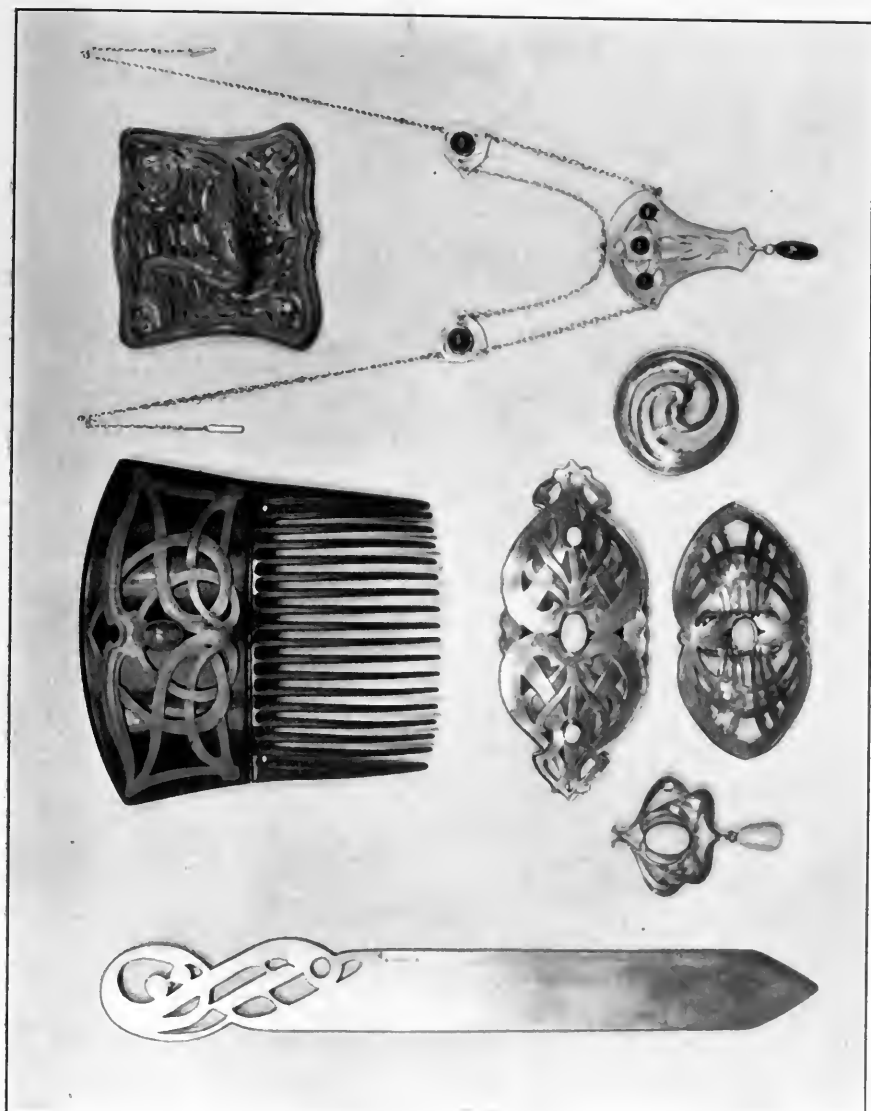
The pioneer institution for the free instruction of industrial workers in applied science, art, and social and political economy was founded by Peter Cooper in New York City in 1859. Its far sighted founder aimed to afford working people full opportunity, in day and evening schools, to obtain a mastery of the technical trades and sciences; and also, through lectures, the use of reading rooms, and art and scientific collections, to induce a more discerning citizenship and a broader mode of living.

In this establishment of Cooper Union for the Advancement of Science and Art, Mr. Cooper builded better than he knew. Through his philanthropic efforts a door was opened for men and women who "might otherwise struggle through a life of poverty and suffering." Through the far reaching influence of this original foundation thousands have indeed reached "competence and comfort," and in recent years, under constant support and most generous endowments, much has been done to make this great polytechnic school "equal to the best technological school now established or hereafter to be established."

Cooper Union now offers, besides day courses, a most comprehensive

scheme for evening instruction, in which we find classes in mechanical drawing and machine design, architectural drawing, free-hand, perspective, drawing from ornament and casts, drawing from antique and life, decorative design, and modeling in clay. The popularity of these courses is proven by the interest of the students, the unusual records of attendance, and the long waiting lists of students anxious to join the school.

Perhaps the clearest illustration of the work of this school in the heart of America's greatest city can best be pictured by the following quotation from the Forty-eighth Annual Report of this world famous institution: "But there were reasons which no doubt he (Peter Cooper) considered and which made the site which he selected most suitable for his purpose. The city was beginning in essential respects to subdivide itself into an east side and a west and upper side or part. And every indication led to the expectation that the east side, in convenient reach of Cooper Union, would become the home of the great mass of people who work, people who are to form so important a factor in the future life of the city. As was to be expected, so has the result been. The Cooper Union building is near the large number of those who wish to enjoy the advantages which its instruction affords. Time with them is an important element. The saving of it needs to be taken into the count. In the case of a large number of those who attend its classes, the instruction of the evening follows the work of the day; and while no line is drawn against others, it is that class to whom peculiarly the institution appeals. What this means, in its full significance, can best be realized by the object lesson which is furnished every evening at the close of work hours, when the teeming number of those who find employment west of the Bowery seek their homes east of it. Most of them are young in years; all are at work either from necessity or from inclination, probably in many cases from both; all have a future before them and are ambitious to make of it the most that is possible; and all find near at hand the sort of assistance which is required in aid of their ambitions. They represent the very best class of our population. They may not be possessed of large means. This certainly is no disparagement. On the contrary, it furnishes the strongest possible incentive, stimulated by illustrations everywhere furnished by the history of those who, having nobody to depend upon but themselves, found that which furnished their best reliance for the future. In other lands there is a 'leisure class'—those who do not work and who are not



JEWELRY, SECOND YEAR, TECHNICAL HIGH SCHOOL, PROVIDENCE, R. I.

compelled to beg. They are the drones of public and private life. It is a far different class upon whom depend our hopes for the future. Those to whom we refer are at the beginning of life. That they are thoroughly in earnest in anything and everything which they undertake can be readily seen. Mark the quickness of their motions, the alertness of their walk, the insatiable hurry with which they endeavor to shorten the passage from the place where their days have been spent to the places from which are to proceed their occupations for the evening. And it is not difficult to discover that all recognize the kind of assistance which they need if they are to achieve most successfully the objects on which they have set their hearts. It is impossible that they should not be affected by the enormous progress which is being made day by day in the development of the industries of the country of which they are to be citizens, and of the advantage in grappling with its problems which comes from the best sort of equipment available to them. Among them will be found those who are to become interested in the administration of public affairs, those who are to become members of the professions, who are to connect themselves with the enterprises and undertakings which are open in every direction and at every hand to skilled labor, those who will show in a practical way that art and science are handmaids, ready for use by those who can turn them to good account." Thus is presented a clear picture of the students whom the night schools of the United States lead forward to self-supporting citizenship.

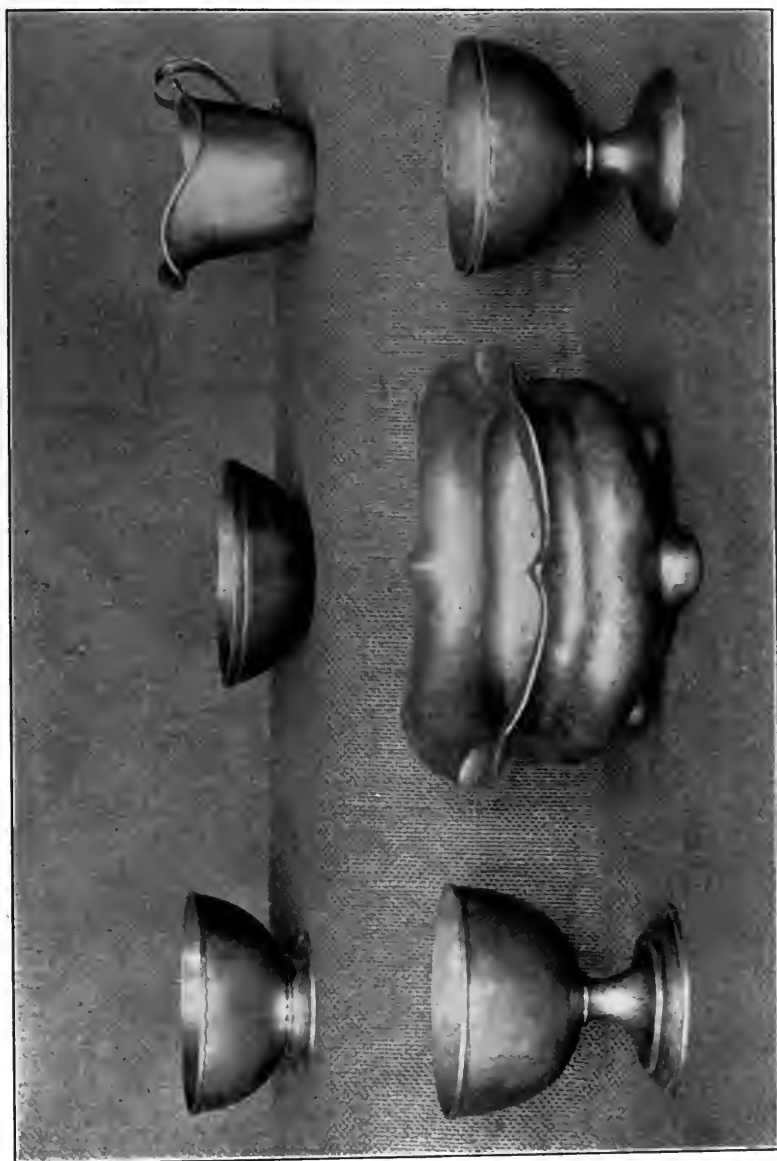
Not until 1887 was any great school founded with objects similar to those of Cooper Union, to aid the wage earner in vocational advancement. Then it was that Charles Pratt, a philanthropic merchant of Brooklyn, New York, founded in his home city, Pratt Institute, a school for young men and women unable to attend college or the scientific schools and to whom higher education in practical lines had hitherto been denied. Cooper Union up to the time of the foundation of Pratt Institute had been hampered by lack of funds in the attaining of its greatest development. Mr. Pratt, on the other hand, was able to give to Pratt Institute all the resources which large means and a generous nature made possible. His foundation may therefore be called epoch making in its breadth and practical conception. The purpose of this school can best be told by one who knew Mr. Pratt's plan most closely.

"He would have them taught," he said, "to find in work the blessed-

ness of life and its satisfaction; in the home its most sacred sphere. It was to this end that he built the Institute and endowed it. It was largely the child of his own brain. It was the result of a masterful process of synthesis, after a long season of critical and persevering study of the problems involved, and the attempts hitherto made toward their solution." Following closely after the establishment of this school came the foundations of Drexel Institute in Philadelphia, Armour Institute in Chicago, and a goodly number of similar though smaller organizations throughout the country. The immediate success of all of these institutions and the unparalleled growth in students of the larger schools from hundreds to thousands, quickly demonstrated the need of such schools and the far sighted philanthropy of their founders.

There were already a sufficient number of institutions for the favored majority, turning out more lawyers, ministers, doctors, and literary men than could find comfortable employment. There were as well the institutions of technology, training the captains and generals of industrial life. Recognizing that the great majority of American citizens would inherit no wealth, and that they were born with the desire to earn their own living, these institutions aimed to offer a culture which consisted in the promotion of vital relations to vital things. They sought to prepare not so much for the ornaments and adjuncts of life, but for life itself. These great schools stand for the recognition that a man's work is his very life, the source of the spiritual as well as the material income which he draws. These philanthropic foundations have done more to show the educational world that the life work and bread winning power of an artisan can offer artistic and creative expression for his soul, than any other of the educational influences of the nineteenth century.

All of these great schools offer opportunities for art education in most varied and interesting courses. Nearly all have so arranged their courses of study that they lead through several years' training to such certificates or diplomas as will testify to the time spent and the quality of work accomplished in the schools. Mechanical drawing easily leads all courses in its popularity and the demand for its extension. Following this in the order of arrangement come architectural drawing and design; free-hand drawing, embracing free-hand perspective, cast drawing, the portrait head and drawing the figure in costume and from the nude model; clay modeling; design both theoretical and applied, in some in-



METAL WORK, SECOND YEAR, TECHNICAL HIGH SCHOOL, PROVIDENCE, R. I.

stances passing into very practical fields of costume design; drawing for illustration; and sign and fresco painting.

THE PLACE OF THE YOUNG MEN'S CHRISTIAN ASSOCIATION IN EVENING
ART EDUCATION.

Extending throughout the United States, located in all great cities, in many important towns, at railroad centres, and at army posts, are somewhat over a thousand centres of the Young Men's Christian Association. Among these, are at least thirty-five flourishing Associations which receive more than a thousand dollars a year in tuition fees from the students of their educational classes. The individual fees in each case are of the most modest description, so that a total of one thousand dollars represents a considerable number of students. From five of these Associations alone comes the statement of tuition receipts of considerably over one hundred and twenty-five thousand dollars.

In the development of high standards of American manhood this educational work of the Young Men's Christian Association plays a most important part. It aims to couple practical vocational education with the training for righteousness and upright dealing, as against the development of false standards of shrewdness which may give men ability to take advantage of their fellow men. The field of industrial education recognized by these Associations is, in general, vocational in character. While it may not be classed as manual training on the one hand, or highly technical on the other, yet it meets the needs of the boys and men between these extremes who are soon to be employed or are perhaps already engaged in industry and trade. These Associations provide educational courses adapted to the complex needs of modern life. From their classes there naturally extend wide influences upon the home, the physical health and culture of the family, the daily life of industry and commerce. In this development of all round efficient manhood, industrial art in evening classes in these schools has a very definite influence and position.

Mechanical drawing in the evening classes of the Association leads in popularity and in importance as it does in all similar evening educational foundations. It enrolls nearly seven times as many students as apply for architectural work. Free-hand drawing has its place to a limited extent, but the great work which the classes are doing in in-

dustrial subjects, is in teaching students "to read blue prints" in the realm of machine drawing, locomotive construction, steam engineering, automobile manufacture, and machine design.

COURSES OF WORK IN EVENING INDUSTRIAL ART SCHOOLS.

Mechanical Drawing.—The courses in mechanical drawing, machine drawing, machine design, or learning to make and read blue prints, under which general titles the work is classified throughout the United States, follow very closely the same general arrangement and teach practically the same subjects. These courses, covering different periods from three to four years, largely aim to train artisans to make and read examples of machine draughting. They also naturally offer to the machine draughtsman already in his trade, the opportunity to pursue more or less advanced study in machine design.

A comparison of the courses throughout the country shows a procedure somewhat as follows: The entering student is taught the making and reading of working drawings from simple models, the use of instruments, arrangements of views, the representation of sections, planning simple developments, dimensioning, and lettering. Thus far a goodly number of the courses in machine and architectural drawing run parallel. Next the student undertakes the making of working drawings of machine details. This is followed by the valuable practice of making sketches and measurements of some machine, and arranging upon the drawing board the various details properly dimensioned, and with such finishing directions as may be necessary to reproduce the machine thus drawn.

Later on in many schools come problems in descriptive geometry; working out various intersections, and laying out developments, particularly those which apply to sheet metal construction. The principles of crank, gear, and cam designs follow naturally in regular order. Again the students may carry out the machine from measurements, arranging for the proper delineation of details, dimensions, and finishing instructions. The best and most progressive schools introduce instruction in tracing, lettering, labeling, and filing schemes for the drawings.

In the last years of the course students become competent to undertake work in elementary machine design. The problems are worked out and the parts proportioned by rule and formulæ, the entire form being based upon some unit of dimension. In some schools elementary knowl-



LEATHER WORK, HIGH SCHOOL, WELLESLEY, MASS.



edge of strength of materials is introduced. The pupils are by this time ready to undertake advanced work in descriptive geometry and to master fairly intricate problems in intersections and developments.

Machine design now occupies the drawing board. Steam engine details, boiler construction, the study of dynamos and gas engines are now very much in evidence. In certain schools we find that shop construction and arrangements are also undertaken by certain pupils who are well advanced in other subjects. In many schools, talks on shop practice and mechanical processes are freely given in connection with the course throughout the year. The most successful schools and those which receive the staunchest and best support from industrial interests, are those wherein the advanced classes are conducted as in a draughting room and drawings are traced and finished with all the hall-marks of professional practice.

Architectural Drawing.—The courses in architectural drawing, building construction, drawings for masons, or blue print reading, under which titles the work is sometimes advertised, proceed as does the mechanical drawing in courses of from three to four years. Like the work in mechanical drawing the aim is to train artisans to make and read the drawings of architectural details. It also offers to the architectural draughtsman the opportunity to pursue advanced study in architectural design, in sketching and rendering, and the making of perspective drawings from plans and elevations. In these subjects the courses throughout the country naturally vary somewhat, as do building methods, in different localities. In general, however, the work starts with the making and reading of working drawings from simple models. As in many of the courses in mechanical drawing there is given practice in the use of instruments, arrangement of views, obtaining sections, planning simple developments, dimensioning and lettering. This is followed by the making of working drawings of architectural details, with the study of plans, elevations, and interior and exterior details of frame, brick, or stone construction.

Next follow problems in descriptive geometry, roof intersection, and the developments which apply particularly to architectural construction. In some courses architectural perspective is studied as well as the proportions and details of doors, windows, balustrades, arches, arcades, and the various orders of architecture. There follows the designing of some

simple building from given data, this being supplemented in some schools by actual construction.

In the latter part of the course advanced problems in descriptive geometry, the projection of shadows, stair building, etc., are introduced. More ambitious projects also in architectural design are worked out in plans, elevations, and details. Some of these, perhaps, have been planned and constructed by the teachers of these classes. In a few schools, talks, readings, the preparation of reports upon assigned topics, quizzes and illustrated lectures, together with the preparation of note books, sketches, and tracings give a peculiar and interesting value to these courses.

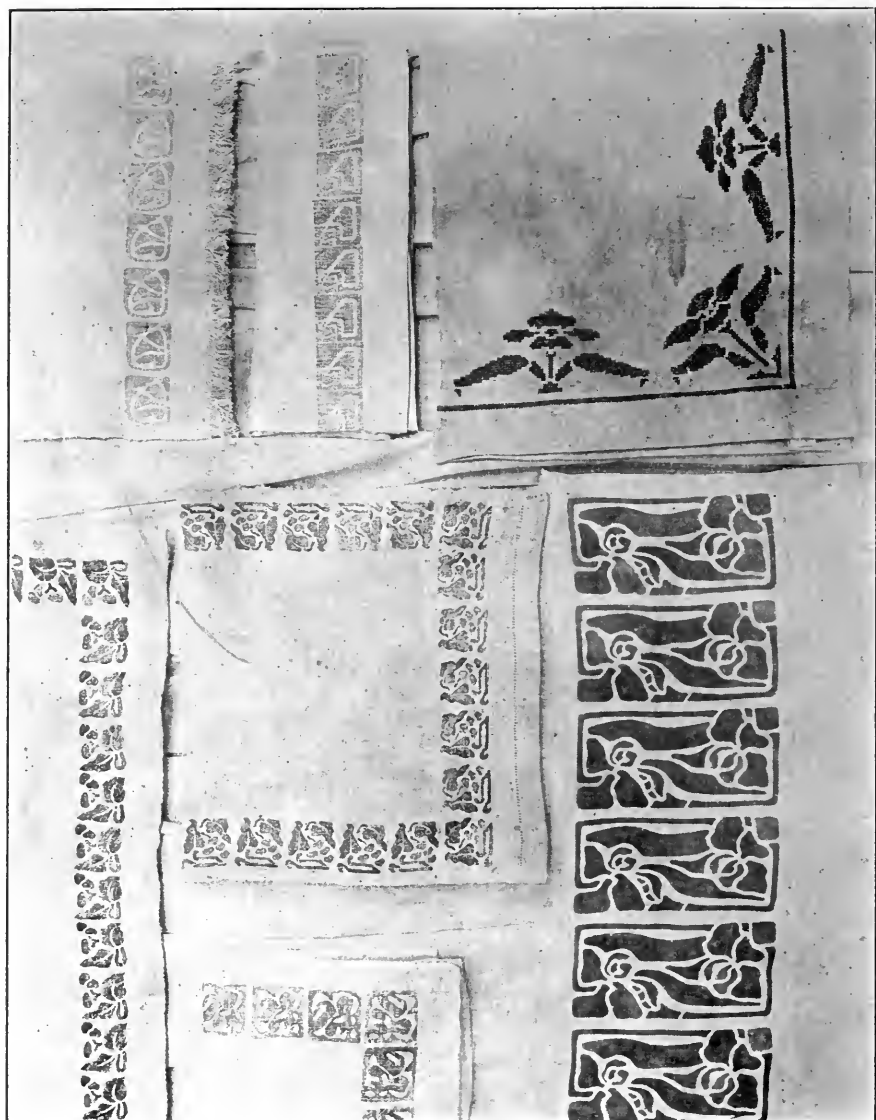
Free-hand Drawing.—The courses in free-hand drawing in the night schools of the United States aim particularly for the development of power in quick sketching and illustration. These courses have come in to very general demand owing to the requirements of photo-engravers, advertisers, newspaper illustrators, and those engaged in millinery and costume design. There are also, in almost all of the evening schools, a goodly number of students who are led by their general interest to undertake free-hand work.

The entering student is first taught the principles of free-hand perspective through the medium of groups of simple models, still life, and beautiful objects. The arrangement of these groups also provides opportunities for instruction in the elements of composition. This is followed by drawing from historic ornament, from still life, and from the antique in light and shade. In some schools drawing from the model in costume is introduced, and instruction in correct methods of drawing the figure is given, together with practice in the principles of elementary pictorial composition.

The students are next offered broader practice in studies of still life and also in work from the antique in light and shade. Those schools where emphasis is laid on illustration now direct the attention of their students to more extensive practice in drawing from the model in costume and the study of various mediums for costume design and illustration. The advanced students in the more progressive schools now devote at least a year to this subject to the exclusion of all others. We find illustrations of courses which provide for the portrait head, others for the making of costume studies for illustrations. In all schools attention is given to the different mediums: charcoal, colored chalks, and pen and



METAL WORK, HIGH SCHOOL, ST. LOUIS, MO.



STENCIL WORK AND EMBROIDERY, HIGH SCHOOL, ST. LOUIS, MO.

ink, while from time to time talks are given on the different processes of reproduction.

All this leads very naturally to drawing from the nude. In certain cities late afternoon classes for women are offered in this subject, and are largely attended; while the evening classes are naturally more popular with the men who are employed during the day.

Design.—A great deal of attention in recent years has been paid to the courses in design and composition, common to all evening schools offering any free-hand instruction. These courses offer special training in the principles of design and composition and in the technical limitations of applied design. The work extends over three to four years and develops some very excellent results, sound in principle and of much originality. The application of this work in the schools which are strongly vocational in character, leads very definitely to the fields of wall paper designing, textiles, leaded glass, ceramics, furniture, iron work, interior decoration, etc.

In several progressive schools excellent work has been done in household decoration. Salesmen, commercial people, and decorators, as well as home makers, have been very deeply interested in these courses, which have been largely attended and productive of most excellent results. Another feature of these courses in design and composition is the opportunity which has been offered to teachers to study the application of art instruction in the department of manual training. The latter have sought knowledge of such design as would be applicable to whittling and bench work, wood carving and leather tooling, basketry and weaving. Modeling of simple ornamental and useful objects in wood and leather has also been undertaken, as well as the study of design which may be executed in metal.

Modeling.—Most of the important schools throughout the country offer evening courses in modeling, and in all such schools courses are arranged so as to offer helpful training to beginners as well as to advanced workers. There seem to be three classes of people to whom these courses appeal. The first of these, including sculptors and stone cutters, as well as workers in terra cotta, take up modeling as an aid in their profession. A second group embraces the teachers and advanced students who wish in the modeling classes to supplement their free-hand training. A third group of workers comprises the architectural draughts-

men who wish to develop greater ability in representing the details of ornament in relief. With these we find a large number of students who turn to modeling as an expression of their work in applied design. Judging from the exhibitions of the work shown from time to time, all students model from casts, plants, flat copies, original designs, the costume model, and the head, and study the principles of decoration as applied to stone, wood, and metal. Students who specialize in this subject have shown smaller objects, like candlesticks, drinking fountains, vases, clock cases, ink stands, tiles, and the like, which are of a character to be cast in metal or baked in a kiln.

Ship Draughting.—In certain public evening schools¹ located at the seaports or close to great marine industries, may be found courses in ship draughting and marine design. These courses, from three to four years in length, include the details of ship design and delineation and fit one to perform the calculations incident to daily practice in marine construction.

As in the case of the architectural and mechanical courses, the student is first taught the making and reading of working drawings from simple models. The elements of projection, the finding and locating of points and lines, traces of planes, simple intersections, and other subjects of descriptive geometry engage their attention. This is followed by practice in draughting a vessel and later by the drawing of sheer, half breadth, and body plans, together with the correcting and harmonizing of systems of lines. Later still in some of the courses comes the preparation of complete plans of at least two kinds of vessels. First the lines of a sailing vessel, with the drawing of the hull, spar, and sail plans, gives insight into the methods of the ship yard; then the project for a steel vessel propelled by steam. This in turn is carried through hull construction and details until the pupil is familiar with modern methods of marine steel construction.

In the most up to date schools a great deal of attention has been given recently to the design and calculations of motor boat construction. Much interesting mathematical calculation is also a part of all this work.

Structural Draughting.—In the great American cities and in the engineering projects for which the country is so deservedly famous, the use of steel in tall buildings, bridges, etc., has called for the introduction

¹New York City, Boston.



POTTERY, HIGH SCHOOL, SPRINGFIELD, MASS.

of an entirely new course in draughting. Under the general title of structural drawing this course has been introduced to a limited extent in the most progressive evening centres. The entering student is first taught to make simple working drawings, the use of instruments and the planning of views, representations of sections, all properly dimensioned and lettered. Working drawings of structural details follow, leading to the detail drawing of certain elements of construction, as, for instance, floor framing or column construction. Students are instructed in the use of the steel handbook and are given practice in the general routine of the draughting office.

The more advanced students undertake problems in descriptive geometry, intersections, and developments. Notes on strength of materials and design under given formulæ of joints, plates, and bearing surfaces, follow in regular order. Practice is also given in detail drawings of trusses, columns, and girders, representing more complex types of construction. All this is supplemented by the planning of a given construction, as the details of roof, valley, and hip intersections. Instruction is given in strength of materials and formulæ for calculating tension, compression, bending moment, and sheer, as well as the computation and delineation of diagrams for dead weight, wind, and snow loads on roof trusses. These courses usually close with the designing and detailing of some common structure, as a roof, a mill building, or bridge detail; as courses they are becoming more and more popular and are enrolling a constantly increasing number of students.

TYPES OF STUDENTS IN EVENING ART SCHOOLS.

The variety of trades and professions represented among the pupils who enter evening art schools is most interesting and shows that ambition and a desire to advance is not limited to any one line of work. First in numbers come the student class. This includes a large number of boys not yet in their trades or vocations but anxious to obtain information, to do good work, and enjoy pleasant evenings with congenial fellowship. Next in order come the clerks, those who may be in lines of business wherein a knowledge of drawing is necessary, or those who see opportunities for advancement through the classes of the evening schools. Then follow the machinists, workworkers, painters, masons, plumbers, electricians, stone cutters, and molders, who find that ability to read

blue prints and estimate upon drawings is a part of their daily work. The teachers, draughtsmen, dressmakers and milliners, engravers, designers and decorators, printers, engineers and pattern makers, come next in order. There are the boiler makers, too, the laborers, shipwrights, railroad employees, structural iron workers and blacksmiths, all of whom tend toward these evening schools for the great opportunities which they offer. Classed with all of these workers follows a long list of many trades, professions, and vocations, representing industrial, commercial, and social activities of the city or section in which a school may be located.

The purpose which all these students have in undertaking this work may be summed up broadly under the two heads of vocational necessity and personal ambition. "Drawing is required in my business," say most of the workers when you ask them why they entered schools. "To improve my chances," "to obtain a higher position," "to gain more wages," say the balance of the ambitious fellows with whom to work in evening schools is such an inspiration and a pleasure.

The number of young men who gained their first insight into industrial art life in the classes of these evening schools, and who today are bearing their part in the burden of the world's activities, is legion. The artists, architects, designers, and teachers who received their first inspiration and early sound training in such classes would represent a long and most interesting list. The office boys, apprentices, and young lads just beginning to climb the ladder who owe their first awakening to the possibilities of applied art in industrial life, would make a list far longer. The artisans already in their vocation, at the limit of their ability, who have gained new life and opportunity through evening studies, represent an equally great industrial army.

The influence upon the environment in which these evening art schools and classes are located and from which these earnest workers go out into industrial life is a power for good which it is impossible to measure. Those sections of the United States which are without raw materials must necessarily depend for their industrial supremacy upon the superior intelligence and skill of their citizens. They must provide instruction for the development of ideas and training in industrial vocations which will give them the power to compete successfully with the areas rich in material resources. They can excel in the development of

the higher branches of industrial products and compete with other sections only to the extent that they can do better work, and turn out a finer industrial product than the untrained worker.

In the splendid systems of art education in the great cities, in the technical schools and people's institutes, in the art schools offering evening instruction, there is growing up a system which is giving to industrial art a popular dignity. Art as applied to industry is proving itself a necessity, not a luxury, and from the many class rooms, with their growing equipments and increasing appropriation, are going out thousands of young people, better able than those of a generation ago, to develop material resources and raise the national standards of taste.



METAL WORK. SECOND YEAR, TECHNICAL HIGH SCHOOL, PROVIDENCE, R. I.

ART EDUCATION IN NORMAL SCHOOLS.

BY HARRIET CECIL MAGEE.

THE national vitality of a people is one of the most mysterious problems of history. It rises to a certain height and then dies down again like some great conflagration, leaving the ashes of civilization behind it. The German mind accounts for this in a very poetical way, namely, that "the world-spirit takes up its abode first in one country and then in another, appearing at one time in art and again in politics or religion." It is the appearance of this world-spirit in art education that has greatly influenced the teaching of drawing in the normal schools of North America.

The renaissance of art in what has been called "the new education" is an illumination of truth by a sunburst of that feeling known as the Greek spirit, whose renaissance has been placed historically five or six centuries ago in Italy. When this spirit entered into Italian nationality, and rose to its flood-tide in the great personalities of Leonardo, Raphael and Michelangelo, it grappled with problems of highest interest, and offered results that can never lose their value.

For the solution of such problems certain conditions are necessary. There must be freedom, individuality and independence on the part of the people. So long as a nation maintains a form of government like that of ancient Egypt, military Rome, or Puritan New England in the eighteenth century, art development is almost impossible. But given the freedom of ancient Greece, when almost every city had its own independent government, or the freedom of the Italian cities of the fifteenth century, then marvelous art development is the result. May not the freedom of modern times, especially that freedom in educational matters in American institutions, have been one of the influences that has brought about this renaissance of art in education? An American writer has said that, "If art be not a growth out of faith, it is always the result of a faith that has been." And may it not be that the excellencies of American art education today are due partly to those qualities recognized as essentially American.

qualities transmitted to the men of the present from conscientious ancestors of a most religious, though inartistic, age?

The first influence of this spirit in art education came to us from Pestalozzi. While he cannot be said to be one of the art educators in this new movement, he manifested the spirit that now actuates every true teacher of art. One of the earliest traces of Pestalozzian methods in art education in America is found in the application of these methods to the teaching of drawing by Professor Herman Krusi, in the Oswego Normal School in 1862.

Another name that is linked with that of Pestalozzi in its influence upon drawing in normal schools is that of Frederick Froebel. Living over a score of years after Pestalozzi, he was possessed of the same spirit and looked to Nature for the principles of education. This turning to Nature shows one point of similarity between the renaissance of art five or six hundred years ago and the renaissance of art in the education of the present. As Giotto turned to his sheep on the hills near Florence for his first model, and scratched on a bit of slate that which revealed to the master the genius of Italy's greatest realist, so today the children in our schools go to Nature for the models for their drawing lessons. In our towns and cities they are taken to the parks and playgrounds, and later in the schoolroom draw from memory what they have observed. In villages and country places they have but to look out of the schoolroom window for their inspiration. The Froebelian wave which has swept across the continent from Nova Scotia to Alaska, from Quebec to Mexico, has greatly influenced methods of teaching drawing in our normal schools.

After a few years certain art educators said we must look to the art of the past for ideas, and history of art became a part of every well planned course of art instruction. Later this was found to run off into biography and history, to the neglect of the cultivation of artistic feeling. Whole classes of children and youths were found in our normal schools well able to discuss quite learnedly dates, periods and national influences upon art and artists without a quickening pulse when a reproduction of a masterpiece was placed before them. Then came the effort to have the work of art studied for itself and for the feeling it inspired, rather than simply to find its place in the art development of a nation or individual, and we had another phase of art education, namely, that of art appreciation through picture study.

The latest phase of the work of art education to which particular attention is now being given by the teachers of drawing in normal schools is the study of decorative design and its application to objects constructed by the students, such as pottery, basketry, woven rugs, curtains, etc., and the application of decoration to such materials as leather, cloth, wood and metal.

HISTORICAL SKETCH.

That life must complete itself in adequate expression, was recognized at an early date in the development of normal school problems in the United States of North America. From the founding of the first normal schools in Massachusetts in 1839 to the present, some phase of art instruction has been a part of the course of study in normal schools. By these schools "art has never been tolerated as a weakness." It has always been placed on a basis with the other branches in the curriculum and considered upon the ground of its utilitarian and cultural results.

Tracing the subject of drawing from the establishment of the first normal schools we find the following dates of interest: In 1839 State normal schools were established at West Newton, Bridgewater and Westfield, Massachusetts, and drawing was placed in the study course of the second year's work. In 1850 instruction in drawing was given in the Normal School of New Britain, Connecticut; and in 1852 the first special instructor in drawing was appointed for this school. In 1856 a State normal school was established at Trenton, New Jersey. Some form of art instruction has been in the curriculum of this school from the first. In 1859 art instruction was introduced into the Michigan State Normal College, located at Ypsilanti, and in 1890 the course in this branch was enlarged so as to enable students who desired to do so, to prepare not only to teach, but also to supervise drawing in the public schools of the State. In 1862, in the Normal and Training School, Oswego, New York, drawing was taught by Prof. Herman Krusi. Professor Krusi applied Pestalozzian methods to the teaching of drawing, and in 1876 published a book on drawing. The Krusi Drawing Books, for the use of teachers and pupils, were published at the same time or a little later, and were for a number of years more or less in use throughout the country.

In 1870 the educational movement for æsthetic industrial art training was definitely begun in the State of Massachusetts, and in the following

year Walter Smith, art master in charge of the school at Leeds, England, was called to Boston and given the direction of art education in the State of Massachusetts. The more general interest taken by the whole country in art and in artistic industries may be fairly attributed, in part, to this educational movement, in connection with which the names of John D. Philbrick and Charles C. Perkins are closely connected. This movement was directed also toward the introduction of æsthetic industrial art training in the higher institutions of learning.

The movements begun in 1870 were stimulated and widely extended through the impressions made by the artistic industries of Asia and Europe, shown in 1876 at the Centennial Exposition in Philadelphia. These exhibits gave to the multitudes who saw them their first conception of the marvelous extent and glory of the hitherto unknown realm of art. Americans awoke to the necessity of trained workers in all industrial arts, and the fact that the common school training of that time gave very little, if any, practical advantage in fitting the pupils to become skillful workers. It was urged that drawing should be made a required branch of all free public education. From this demand upon the public schools came the necessity for the teachers, prepared for their work by the normal schools of the country, to receive in these normal schools such a course of training as would best fit them for their work. Hence normal schools, not at this time giving much attention to drawing and the plastic arts, began to feel the necessity for offering longer and more carefully planned courses of training in drawing and art education in general.

In 1893 the Columbian Exposition, held in Chicago, gave another impetus to art education, especially in the West and Middle West. The Western Drawing Teachers' Association was formed in this year. Teachers of drawing in normal schools have been from the beginning to the present time among the most earnest officers and members of the association.

INFLUENCE OF NORMAL SCHOOLS ON GENERAL EDUCATION.

According to the report of the Commissioner of Education for the year 1905, there are in the United States of North America two hundred and seventy-six normal schools. One hundred and eighty of these are public, and the others private normal schools. In the State of New York there are nineteen normal schools; in Pennsylvania, seventeen; in Massachusetts, sixteen; Wisconsin and North Carolina have thirteen each;



APPLIED DESIGN, NORTH EAST MANUAL TRAINING
HIGH SCHOOL, PHILADELPHIA, PA.



Illinois, eleven; Alabama, Georgia and Ohio, ten each; Tennessee, nine; Kentucky, Iowa, Minnesota, Missouri and Indiana, eight each; West Virginia and Michigan, seven each; Maine, six; California, Connecticut, Nebraska, Mississippi and Virginia, five each; other States, four or less.

The fact that drawing is taught in many of these two hundred and seventy-six schools causes a dissemination of art knowledge far and wide among the people. The students attending normal schools, except such of the latter as are located in large cities, come from small towns, villages and remote country places, where they have seen little or nothing of the art of the past or present. The course of instruction given is planned to supplement the previous educational training of these workers. Efforts are made to show them the relation of architecture and sculpture to history and geography; to introduce them to the art works of the past as they are made acquainted with the literature of previous centuries, and also to show the relation between art and art industries both past and present. This training cultivates both general intelligence and art appreciation.

There are usually in the town or city where the normal school is located, certain public buildings affording examples of historic ornament, which may serve to illustrate many terms used in the somewhat technical art books to which the student has access. These books for reference in art matters are further supplemented by reproductions of art works and art lectures, illustrated by stereopticon slides. In some schools the teacher of drawing gives these lectures to the class receiving art instruction and other students are allowed to be present. In other schools the pictures are thrown on the screen, and members of the student body give the verbal explanations. Exhibitions of fine reproductions of the best historic art are sometimes given by art publishing houses from Boston, New York, Chicago and other art centers. Occasionally some originals of value are obtained and exhibited free of charge to the whole school.

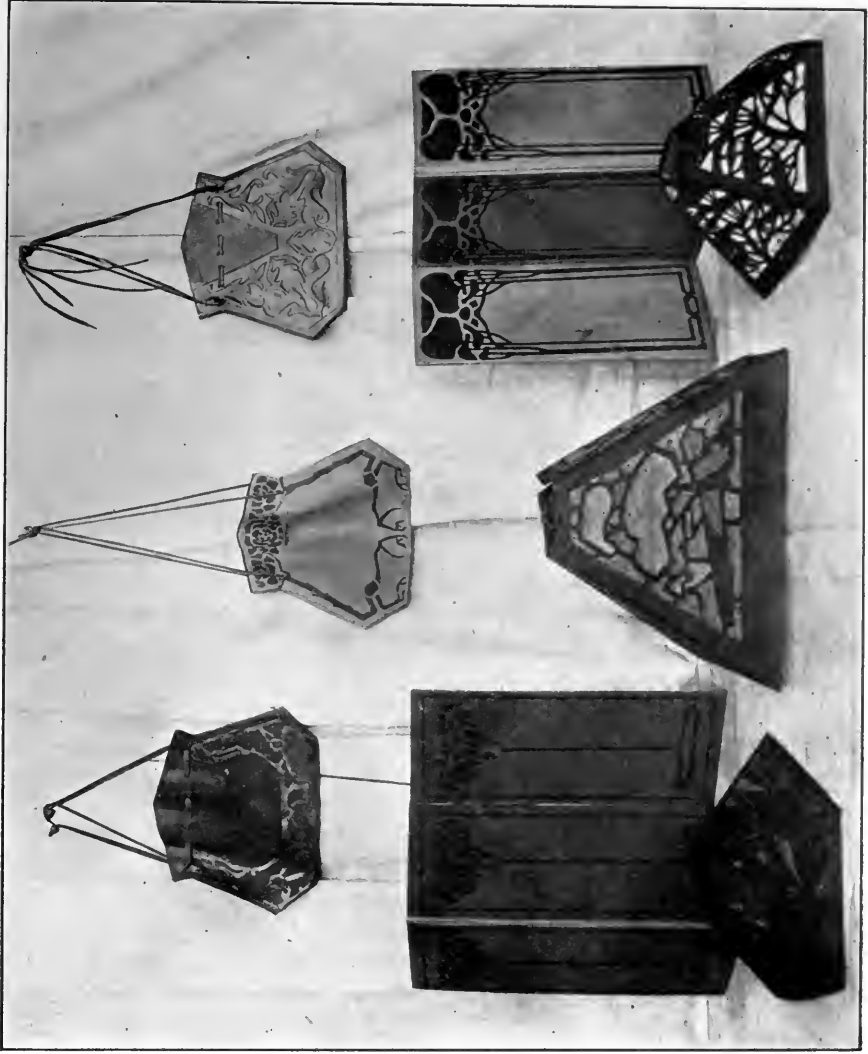
In the various ways described general art information is brought to the students, and they are taught to appreciate what is good in art. When the young men and women so trained and educated go out to teach, they take with them the art knowledge acquired and the appreciation gained, and attempt at once to impart the same to the pupils in their schools. Thus a wide influence is exerted upon general education, bringing intelligent understanding of art and art appreciation to multitudes of people

widely separated from art centers. The normal schools in the Middle West and Western States are today doing for the people in these States what the academy and small college did fifty years ago for the people in the Eastern States. Efforts are being made in our most progressive normal schools to make the school "a great center of propulsive education from which enlightenment concerning art and industry is to be transmitted in all manner of ways to every nook and corner of the territory which it serves, and to every human being who can be reached by its influence."¹

Of great interest in the consideration of work done in drawing in normal schools, is the influence and result of pedagogical experiments made in the training departments in the teaching of form and its adequate expression to children of different ages. All the years of the child's school life, from the kindergarten to the high school, and sometimes through the high school, are represented in the training department of these normal schools. These departments are sometimes called "Practice Schools," because the students in the normal school proper teach the children under the supervision of critic teachers, and practice the methods taught them by their own instructors. In this way the heads of departments and those teachers who are particularly responsible for the psychological and pedagogical training given to the students, have ample opportunity of seeing whether their theories are practical or otherwise.

As the number of pupils in the classes in the training departments may be made small or large to create favorable conditions, many experiments may be tried that could not be attempted in an ordinary graded school. With a small group of children individual tendencies and characteristics are noted. Children are given time to think and work out their problems independently, or, as one small pupil put it: "You think and think, and then you draw round the think." Thus advantages are afforded for working out interesting problems and establishing important data as a basis upon which the manual arts as school subjects may reasonably rest. There is constant effort to make drawing and the other manual arts in the curriculum of the training departments thought subjects. The cultural results are most earnestly sought for, and the material results are judged of value only in so far as they are the exponents of good thinking and independent expressions of self-directed activity.

¹Halsey Cooley Ives, LL.D. (in 1905 Annual Report of Commissioner of Education) says this of the art museum.



APPLIED DESIGN, HIGH SCHOOL, ST. LOUIS, MO.



LEATHER BELTS, FIRST TO FOURTH YEARS, HIGH SCHOOL, WEST NEWTON, MASS.

COURSES OF STUDY AND GENERAL PLAN.

The fact has long been recognized by educators in the United States that the term "Drawing" is too narrow a term to cover the subjects taught under it in our normal schools. "Art Education," "Art Instruction," "The Graphic Arts" and "Art" are terms other than drawing now in use in various normal schools. It seems exceedingly difficult to decide upon a term broad enough and yet sufficiently definite to be used in the curriculum of these schools. Until the present no better term than "Drawing in Normal Schools" has been generally adopted. "Drawing and Other Manual Arts as School Subjects" defines more clearly the courses of study at present offered in our normal schools under the head of "Drawing."

The courses of study and plans for teaching drawing in normal schools of the United States are in nearly all schools prepared by the head of the Department of Drawing or Art Instruction, and are therefore quite individual. They reflect the educational ideas of the instructor and school, and do not always show the conditions of art education in the State in which the school is located. One general aim of the normal school is to lift the ideals of education and establish ideals worthy of respect and emulation by the elementary and high schools of the State. Therefore, the methods employed in teaching drawing aim to be in accordance with the findings of psychological and pedagogical science, and the courses of study have been based upon such findings.

In general, the purpose of instruction given under drawing in normal schools may be stated as follows:

(a) To prepare the students to teach drawing in the schools of the State and to use graphic expression in illustrating other branches taught in these schools. Since in all our cities and towns the courses of study call for instruction in drawing, the graduates of our normal schools find it incumbent upon them to be fitted by the normal schools to give instruction in drawing, as they are fitted by these schools to give instruction in arithmetic, geography and the other so called "common branches" in the public school curriculum.

(b) To develop in the mind of the students the educational value of drawing.

(c) To produce in the student, to a limited degree at least, the cultural results of knowledge and training in art appreciation.

The scope of the work includes the following divisions:

(a) The teaching of art principles, wherein instruction is given in the discovery and appreciation of the principles of perspective which govern the appearance of objects, both natural and manufactured; the principles of composition and design, such as rhythm, balance, proportion, harmony and subordination; and the principles of mechanical drawing governing the accurate rendering of construction drawings, both free-hand and instrumental.

(b) Technically, the scope of the work is sufficiently broad to give facility in the handling of different mediums used in teaching drawing, namely: chalk, charcoal, water color, lead pencil and ink.

(c) Methods that are in accordance with the findings of psychological and pedagogical science are the only ones that normal students are taught to employ. They are led to see the relation of sense impression to manual expression; they are led to see also how interest in one influences the other, how content acts upon form, and how form reacts upon content. Thus ideas otherwise vague and unreal are strengthened and reinforced. They are taught to recognize the importance of manual expression as the dominant factor in the new education.

The plan of work in drawing in normal schools is such as to fulfill the purpose and scope above mentioned. As the course of study in nearly every normal school is planned by the head of the department of drawing, with the approval of the president of the school, there necessarily follows quite a variety of courses, as shown by the outlines given in the catalogues and bulletins of the different normal schools. The differences arise mainly from different conditions in the State, city or school, and upon the length of time devoted to the subject. These differences are found upon careful examination to be on minor points.

The time devoted to drawing in the different normal schools of the country varies from a course of twenty weeks of three and one-half hours per week to a course of two years, thirty or forty weeks each year. There are schools that offer electives, such as additional German or Latin in the place of the drawing course of twenty weeks. There are other schools that offer electives in favor of drawing, and still others that offer a special course in drawing of one year additional work, thereby preparing students not only to teach drawing, but also to supervise the teaching of drawing in towns and cities where supervisors of drawing are employed.



JOINERY AND APPLIED DESIGN, HIGH SCHOOL, NEWARK, N. J.

SUBJECTS TAUGHT.

The subjects taught under the head of drawing in the majority if not all of the normal schools in the United States are as follows:

A. Object Drawing:

- (a) Nature forms, grasses, flowers, plants, trees, etc.
- (b) Groups of still life, with fruits and vegetables.
- (c) Figure, posed.
- (d) Animals and birds.
- (e) Buildings and other rectangular objects.
- (f) Landscapes.
- (g) Casts.

Mediums used for the representation of the above are chalk, charcoal, brush and ink, water color, pencil, crayon, and pen and ink.

B. Design:

- (a) Principles of design, rhythm, balance, proportion, subordination and harmony.
- (b) Source and selection of motives or units of design.
- (c) Color in design.
- (d) Application of decorative design to objects constructed in class and out of class periods.

Mediums used are same as for object drawing, with the addition of dyes, stains, etc., used in applying designs.

C. Illustrative Drawing:

- (a) Purpose and scope.
- (b) Relation to other branches of study.

Mediums same as in object drawing.

D. Constructive Drawing:

- (a) Views and developments.
- (b) Working drawings and patterns.
- (c) Conventions.

E. Form Study and Constructive Work:

- (a) Clay modeling.
- (b) Pottery.
- (c) Paper cutting and pasting, used also in connection with object drawing, design and illustration.
- (d) Weaving and basketry.

- (e) Work in wood and metal is sometimes given in connection with the work in drawing and by the same teacher.

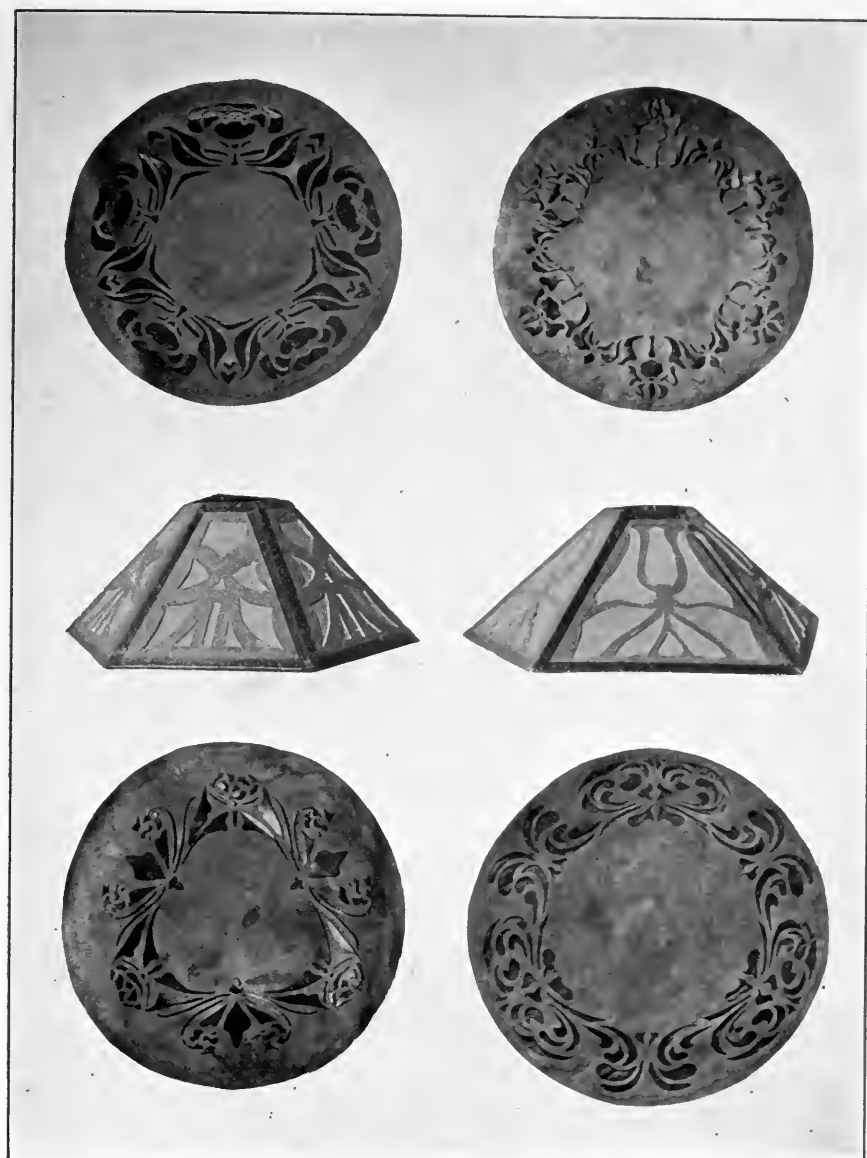
F. Professional Work:

(a) Opportunity is offered the student for a course of eight or ten weeks' study of psychology with the teacher of that branch, before he is admitted to a class in professional drawing. He is also given a course of eight or ten weeks in the theory and art of teaching, together with observation in the Training Department before the professional aspect of work in drawing is taken up. With such preparation the students in normal schools come to their teacher of drawing, ready to make a careful study of drawing and the other manual arts, basing their generalizations upon their previous psychological and pedagogical findings.

(b) Methods and plans for teaching different phases of drawing naturally follow the work indicated above. Methods are given to the class accompanied by ample illustrations from the Training Department, plans for teaching the various subjects are worked out in class, and students are also required to prepare original plans and read them in class for criticism involving approval and correction. This theoretical work is made real and interesting, and when immediately followed by practice teaching in the Training Department, its value is more fully realized.

(c) There are many different arrangements in connection with the practice teaching. One of the most successful plans known to the writer is the following: A class or group of children is given to the student teacher for a period of eight or ten weeks, three or five lesson periods of from twenty-five to forty-five minutes a week. Before taking charge of the class the student teacher is given a carefully written report of the class work done under the previous teacher during the preceding eight or ten weeks. He is also given a brief plan of the work to be taken up, an outline of five or six lessons in the subject to be taught, and a detailed daily plan for the first one or two lessons. In every day's plan there are the following points to be considered, namely: Purpose of the lesson or exercise; what the children must know and do in order to realize this purpose; what they already know or can do; what remains to be taught; and finally, how these new points are to be taught.

These plans are accompanied by graphic illustrations, for it has been found necessary to have the student teacher work out the problem himself,



PIERCED LEATHER AND METAL, HIGH SCHOOL, SPRINGFIELD, MASS.

from the standpoint of the child. To be able to solve the problem as an adult is not sufficient. It sometimes happens that students whose technique is exceptionally good have little aptitude for teaching drawing. On the other hand, it sometimes happens that a student possessed of great teaching ability has little power technically with brush or pencil, and because the subject has been difficult for him to master, he has more patience and skill in teaching the subject to others. Hence it is not infrequent in a normal school that such students ask for practice classes in drawing, that they may obtain the experience that shall make them feel well prepared, when they take charge of a school in which drawing is one of the branches to be taught.

The work done by a practice student with a class of children in the Training Department is subject to the criticism of the head of the department of drawing. These criticisms aim to be constructive and to produce good results for both the student teacher and pupils under his care. The criticism is usually written during the visit of the critic teacher and afterward talked over with the student, so as to make the points clear and helpful. This method of criticism leaves the student teacher free and uninterrupted during the class period, and also prevents his unnecessary humiliation in the presence of his pupils.

(d) Art appreciation is cultivated by various means, one of the most common and fruitful being a course of study and reading along historical lines of art and art industries. As has been already stated, many normal schools are furnished with a stereopticon, and courses of lectures are given by the teacher of drawing. Collections of pictures are made and used to illustrate different periods of art development. The time of one lesson period a week through the course is frequently devoted to such phases of art study. If the school is in a city where an art museum may be visited, the students have ample opportunity for study and research.

(e) Relation of art to various industries, ancient and modern, may be studied to great advantage. This is perhaps one of the most interesting phases of drawing in normal schools at the present time. The growth and development of this spirit marks an epoch in the history of art education throughout the country. The relations between art and industry, and the study of social conditions and art utilization, in the application of decorative design to objects constructed, are being studied

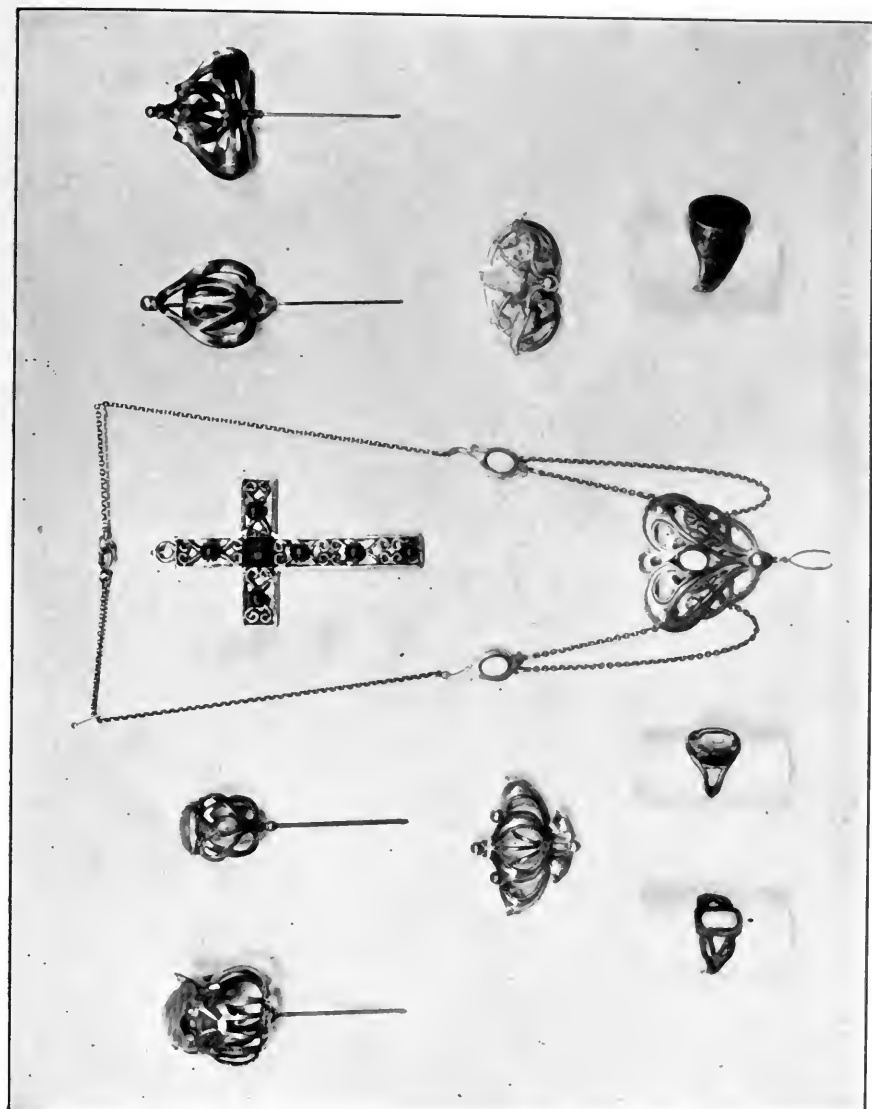
in normal schools as never before. In illustration of this, reference may be made to the subject of weaving and the study of textiles in general. Small hand looms are in use by school children all over the country, and in some normal schools large looms are used. These large looms may be made by the older boys in the manual training classes, while the small ones are made by the younger children. In connection with the weaving there is dyeing and other preparation of material to be done. In addition, designs are made as decorations for the articles woven. If the school is located in a city where the students have access to an art museum, a study of textiles is assigned as part of the museum work.

(f) Special features of art instruction have been undertaken by different normal schools, as the development of circulating pictures. In the State Normal School at Stevens Point, Wis., a collection of mounted pictures was sent to various country teachers. Each picture could be drawn out the same as a library book, carried home and retained a week, and then exchanged for a new one. This work was carried on during the winter in many of the country districts surrounding the town in which the normal school was located. The people would often send ten or twelve miles to procure a picture. Books were sent out in like manner; but many of the people were foreigners and could not read English, and the experiment was not so successful. One old man said: "I no read books, but I read pictures." The work grew until it was taken up by the State Federation of Women's Clubs and later by the State Library Association.

Under the auspices of the Art Department of the State Normal School, Oshkosh, Wisconsin, another experiment was tried, resulting in the organization of a Students' Art Loan Club. A collection of framed pictures was made—pictures framed for home decoration, not for school decoration. This collection was placed on exhibition, and each member of the drawing classes was allowed to choose one picture, to be taken to his or her private room and kept there for a period of ten weeks. As there are forty weeks in the school year, this gave each member of the club the privilege of having four pictures during the year.

FUTURE OF DRAWING IN NORMAL SCHOOLS.

The rise of the educational movement for industrial art training has resulted, in recent years, in the introduction into our public schools of many art crafts, such as weaving, basketry, pottery and work in leather,



JEWELRY, TECHNICAL HIGH SCHOOL, PROVIDENCE, R. I.

wood and metal. The work in normal schools coming under the head of drawing has thus been greatly increased. The teacher of drawing has found it necessary to teach the elements of nearly all of the subjects above mentioned. This has brought about an overcrowding of the course of study. In many schools readjustment is necessary in order to give sufficient time for making further connection with and closer relation to these other manual arts, now considered to be school subjects.

The future of art education in normal schools is big with promise of growth and achievement. If, however, the art training given in the normal schools of the country is to progress in the future as it has in the past, more and better equipment must be afforded. The greatest necessity is the establishment of an art museum in or near each normal school that students may be able to study fine examples of art and art industry, and so have their taste cultivated and their visual images increased and refined. This has been done in one normal school in our sister country, Canada. James L. Hughes, Chief Inspector of Schools, Toronto, says of this art museum:

"The collection of pictures and other art material in connection with the Normal School of Toronto was founded by Dr. Edgerton Ryerson in 1851. He was General Superintendent of Schools in Toronto at the time. I quite agree with you that it is an important matter for consideration by those who have the training of teachers at heart."

Better and more thoroughly trained teachers of drawing are needed in many schools. Young men and women preparing to teach find it necessary for pecuniary reasons to begin their work at once after graduation. Unless they are graduated from a school giving a special course in advanced drawing for students intending to teach and supervise drawing, they find themselves rather poorly equipped. They cannot afford to take further study at a normal art school, and feel obliged to undertake the work, conscious of their meager preparation. If a course in a normal art school could be offered as a scholarship, to students showing special aptitude for teaching drawing during their course in State and city normal schools, many gifted young men and women would be furnished with the means to properly fit themselves for the work they often try to do without proper preparation. It is hoped that some such plan as this may be adopted by normal art schools. The reflex benefit of such a course of training would be great, upon art development throughout the country.

In our normal schools at the present time students of many different nationalities are found. Many of these students are of foreign parentage, yet they show strong race tendencies, and there is going on all the time such a blending of race characteristics that a new and different phase of American nationality is being formed. Will not this amalgamation of races have a distinctive influence upon the development of art education in this country? Was it not the union of races in Greece when the Dorians from the north mingled with the Ionians of the south that gave us the matchless art of the Phidian age? Was it not the amalgamation of the Italian tribes with those of northern countries, bringing so many different temperaments into one national growth, that produced the versatile Italian of the fifteenth and sixteenth centuries, that gave us not only the best art and literature, but gave us also the discoverer and the inventor? Here in the United States of America are not the conditions similar? We have a multitude of races striving as a unit to bring about the best educational development. There is, in fact, no subject in this great nation upon which there exists so much unanimity of opinion as upon educational topics; and in no department of education is there greater evidence of intelligent activity than in that of art teaching. There is among art educators in normal schools a striving for simplicity and serenity, the "true grace and serenity of culture." This gives ground for the hope that in the future drawing in normal schools will show continued progress and development along the highest lines of art education.

ART EDUCATION IN THE COLLEGES.

By WILLIAM WOODWARD.

THE United States Bureau of Education defines a college as: "An institution chartered by the State in which it is located, and authorized to confer academic degrees, and which in good faith lives up to the terms of its charter." To be ranked as a college by the Carnegie Foundation an institution must have "at least six professors giving their entire time to college and university work, a course of four full years in liberal arts and sciences, and should require for admission not less than the usual four years of academic or high school preparation, or its equivalent, in addition to the preacademic or grammar school studies. It must also have a productive endowment fund of not less than \$200,000."

The infinite variety among the institutions in the United States of America, giving instruction in drawing and other forms of art, makes it difficult to indicate the scope of this teaching in them.¹ Studio instruction given in colleges and universities does not differ from that given in art, normal schools and institutes, and a survey of the whole field shows a definite approach of art interests among colleges and other institutions. While the causes which have operated to bring this about are not few, the principal seems to be, that the leaders of the college teaching force have been very largely educated outside of colleges, and have shown breadth and ability sufficient to fit their work to the best interests of all. Much confusion has prevailed at the point of contact between secondary schools and colleges, but great good is expected to come from the writings and discussions incident upon the International Association.

The attitude of colleges and universities toward secondary schools is most friendly and intimate; the former constantly encourage the latter and furnish them with commencement speakers. They also usually pub-

¹In order to get information at first hand, the writer addressed a printed form to every college and university in the United States Government list of 1906. Both white and colored colleges were included, but the information received from the latter was so fragmentary as not to be available for this chapter. The information was returned by a comparatively small number of the former, the table of statistics containing the names of typical institutions, both large and small.

lish a list of secondary schools that have prepared students for college entrance. If drawing has not often been found in the list of required subjects, it is because of distrust of its merits. When the latter become more widely known, drawing will be required generally for college entrance.

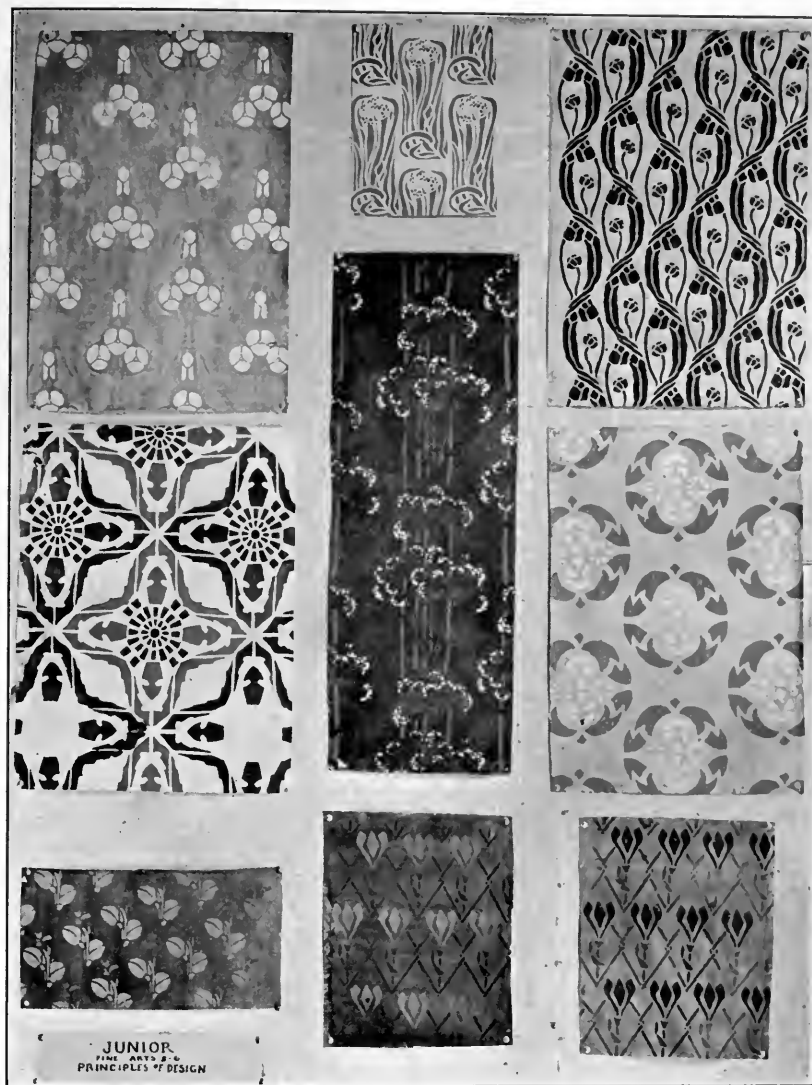
COLLEGE ENTRANCE REQUIREMENTS IN DRAWING.

The requirements for entrance to courses leading to Bachelor of Arts and Bachelor of Science are not always the same as those leading to technical degrees. The differences are likely to increase. The schools of applied science, engineering, architecture, painting and design, to mention those that use drawing as a fundamental language, would (if they were in a position to do so) be glad to demand several years of drawing and art training, as they demand English, history and mathematics. As a matter of fact, they are now doing this as far as they can.

In the case of Harvard University, Massachusetts (established in 1636), the oldest of our universities, a considerable proficiency in drawing is demanded for entrance to full professional work in architecture. This department, one of the most successful and flourishing in this country, has announced that at no distant day it will ask for the presentation of a college degree to enter the full work in architecture, which will be offered only in the graduate school of applied science. The elements of drawing and architecture must be acquired in some college below.

Columbia University, New York City (established in 1754), asks a student to finish his freshman and sophomore years in general studies, including the elements of drawing (which comprise all asked for in chemistry, physics, pure mathematics, the usual languages, general history, etc.), before beginning his professional work in architecture. Cornell University, New York (established in 1868), has raised the requirements to enter work in architecture.

Some university departments of painting, giving degrees for that work mainly, require students to pass a considerable examination in drawing on entrance, but they do not require the usual proficiency in mathematics or science. The best known, and probably the most exacting technical institution in this country, The Massachusetts Institute of Technology, Boston (established in 1862), does not require any drawing for entrance. It is, however, manifestly of great advantage to be prepared



STENCIL PRINTS, JUNIOR CLASS, TEACHERS COLLEGE, NEW YORK, N. Y.



METAL WORK, OHIO MECHANICS' INSTITUTE, CINCINNATI, OHIO.

in drawing to enter the courses in architecture. Probably the greater portion of its students are so prepared, as instruction in drawing is quite general within the State, which is noted for its liberality in this direction.

DRAWING REQUIRED FOR FRESHMAN ENTRANCE.

The University of California, at Berkeley (established in 1869), is one of the leaders in the matter of requiring drawing for entrance, demanding one unit each, in free-hand and mechanical drawing, out of a total of fourteen and one-half units, for admission to its courses in mechanics, mining, civil engineering and chemistry. In the course in architecture, it does not seem quite so consistent, as the subjects mentioned are advised only, but the reason may be found in the fact that the course in architecture is new, and under a different college organization.

The University of North Dakota (established in 1883) has taken a position requiring drawing and music (one-half course each) for entrance to its College of Liberal Arts, Teachers' College, College of Mining Engineering, and College of Mechanical and Electrical Engineering. In its College of Medicine these subjects may be offered as one-half course each, in a total of sixteen courses.

Columbia University requires free-hand drawing one unit, out of a total of sixteen, for admission to its School of Mines, Chemistry and Engineering; and for admission to its School of Architecture, free-hand drawing, orders of architecture, elementary projections, shades and shadows and rendering in India ink and colors.

The University of Syracuse, Syracuse, N. Y. (established in 1871), requires free-hand drawing for entrance to its degree course in painting, and both mechanical and free-hand drawing for entrance to its degree course in architecture.

DRAWING CREDITED ON ENTRANCE TO FRESHMAN YEAR.

However little drawing may be required on entrance to freshman work, it is now becoming quite generally credited in the progressive institutions as one unit each of free-hand and mechanical drawing of a total of fourteen, fifteen or sixteen units. The amount of drawing and manual training now credited varies greatly; for instance, Washington University, St. Louis, allows one unit in drawing of a total of fifteen to be offered, but no manual training, although Dean Woodward of the under-

graduate department is widely known as the promoter of the manual training school, in the university organization. However, graduates from that and the Kansas City Manual Training School are admitted to the college on certificate without examination.

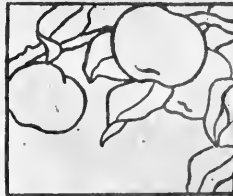
Tulane University of Louisiana, New Orleans, allows three units of a total of fifteen, to be offered from a group of subjects containing free-hand drawing, one unit; mechanical drawing, one-half unit; wood-working, one-half unit; forge work, one-half unit; and machine tool practice, one unit. The Leland Stanford, Jr., University, California (established in 1891), is even more liberal towards these subjects. Columbia, New York, allows one unit each of drawing and shop work, to be offered out of a total of fifteen units for entrance. These few examples will serve as types of a large number of colleges.

Harvard University issues a pamphlet of "Outlines of requirements in drawing, intended for use in preparing students for Harvard College and the Lawrence Scientific School." One or more of three courses in drawing may be offered as part of the entrance requirements for the Lawrence Scientific School. These courses are: free-hand drawing, projections, architectural drawing.

Princeton University, New Jersey (established in 1746), which does not credit any drawing or shopwork on entrance, adds in a note concerning civil engineering, that "It is recommended that all candidates should receive instruction in free-hand drawing before entrance."

Tulane University of Louisiana, notes "that students are recommended to offer both free-hand and mechanical drawing for entrance to courses in science, engineering, architecture and architectural engineering, and are recommended to offer shopwork, for entrance to the courses in architecture and architectural engineering." The University intends at an early date to require drawing to be offered for entrance to these courses.

In treating the subject of drawing and other forms of art instruction, in colleges and universities, perhaps the most widely known development will be found in schools and departments of architecture, which have recently shown great vigor and promise. Architecture is a branch of the fine arts which has developed directly under university organization. This, in spite of the fact that the start in drawing was made under the auspices of the faculties of science, changing to a form of engineering,



LINE COMPOSITION, JUNIOR CLASS, TEACHERS COLLEGE, NEW YORK, N. Y.

and only within a few years winning a place for itself as a worthy sister of painting and music in the college faculties of Fine Arts.

Sculpture has never been established as a school or department in American universities. There probably is not a single professor of sculpture in our colleges.

It may not be too much to say that in the subject of architecture, we have good evidence that American universities may be expected to achieve the highest rank. But other institutions have led the way in educating artists and art teachers. In like manner the engineering colleges have developed mechanical drawing, but not to the increasing extent shown in schools of architecture, as the pressure to graduate in four years with full professional equipment has greatly limited draftmanship, and the use of photography for finished illustrations has superseded shaded drawings.

DEGREES IN ART OR ARCHITECTURE.

As each school of architecture is a centre of art influence, it is well to note those colleges in the order of establishment of full degree courses.

Massachusetts Institute of Technology, Boston, Department of Architecture, established in 1866; Cornell University, Ithaca, N. Y., College of Architecture, established in 1870; University of Illinois, Urbana, Illinois, Department of Architecture, established in 1873; Columbia University, New York City, School of Architecture, established in 1881; Syracuse University, Syracuse, New York, School of Architecture, established in 1889; University of Pennsylvania, Philadelphia, Pennsylvania, School of Architecture, established in 1890; Armour Institute, Chicago, Illinois, Course in Architecture, established in 1893; Harvard University, Cambridge, Massachusetts, Department of Architecture, established in 1894; Washington University, St. Louis, Missouri, School of Architecture, established in 1902; George Washington University, Washington, District of Columbia, Division of Architecture, established in 1903; University of California, Berkeley, California, School of Architecture, established in 1903; University of Michigan, Ann Arbor, Michigan, Department of Architecture, established in 1906; Tulane University of Louisiana, New Orleans, Louisiana, Course in Architecture, established in 1907.

The universities that have organized instruction in art under a separate faculty, giving degrees, are:

Yale, New Haven, Connecticut, established in 1701, School of the

Fine Arts giving the degree of Bachelor of Fine Arts, established in 1864; offers three years of advanced work, open to both sexes.

Syracuse University, Syracuse, New York, established in 1871, College of Fine Arts, established in 1873; four year course, giving degree of Bachelor of Painting (B. P.), and also a four year course giving the degree of Bachelor of Architecture (B. Ar.). There is also a three year course in Normal Art, established in 1890, and a two year design course, established in 1890. This faculty gives degrees in Music and Belles Lettres. Open to both sexes.

In the University of Kansas, Lawrence, Kansas, established in 1866, the School of Fine Arts has a four year course leading to the degree of Bachelor of Painting (B. P.) and a course giving a degree in Music. This school has a summer session. Like State institutions generally, the work is open to both sexes, with a great majority of women students.

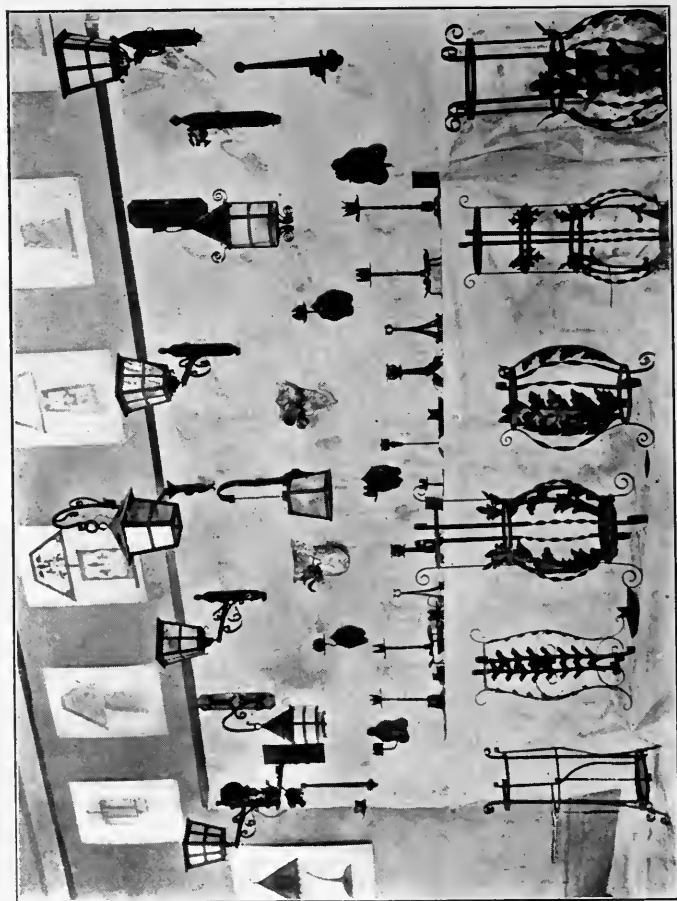
Columbia University, New York, N. Y., established in 1906 a faculty of Fine Arts comprising the School of Architecture, the School of Music and the School of Design. The new arrangements include affiliation with the National Academy of Design, now located near the University on Morningside Heights, and the Metropolitan Museum of Art in Central Park. The degree of Bachelor of Architecture is given for full professional work which may largely be done at night, as well as in the day ateliers, so that applicants for advanced standing may still retain paid employment in architectural work if they so desire. The degree of Bachelor of Design is promised for the future. In the meantime a certificate of proficiency is awarded.

Several university departments of painting giving degrees for that work, require students to pass a considerable examination in drawing for entrance, but they do not require the usual proficiency in mathematics or science. Newcomb College, Tulane University, New Orleans, Louisiana, is considering giving the degree of Bachelor of Design.

One of the most important of the older schools of art is the St. Louis School of Fine Arts of Washington University, St. Louis, established in 1879. This school is fortunate in its director, Halsey C. Ives, who has given it an international reputation by his success in directing the art departments of two international expositions, and who recently succeeded in inducing the city of St. Louis to vote a tax for the support of the school and museum, which yields over one hundred thousand dollars per year.



EMBROIDERY, NEWCOMB COLLEGE, NEW ORLEANS, LA.



METAL WORK, OHIO MECHANICS' INSTITUTE, CINCINNATI, OHIO.

This gives it prominence among university art schools. It is open to both sexes.

Another art school under college organization is in the H. Sophie Newcomb Memorial College for women in Tulane University of Louisiana, New Orleans. This school has developed the manufacture of art pottery among other art-crafts and has been awarded a number of medals in world competitions. Its special feature is the originality and artistic merit of the decoration done entirely by the young women attending the school.

DRAWING REQUIRED IN COLLEGE DEGREE COURSES.

Comparatively little drawing is ever required after entrance to the college work, outside of technical departments, or courses, where it at once becomes the most important branch and the language universally used over the world. A course is usually required in the freshman year, of students studying for the degree of Bachelor of Science, and the new departments of household economics, etc., as in the case of Simmons College, Boston, Massachusetts, established in 1902.

Johns Hopkins University, Baltimore, Maryland, established in 1876, requires drawing for the degree of A. B. and maintains an associate professor of art in its relation to medicine.

ELECTIVE ART WORK.

The usual arrangement by which students in college may study art is as an elective branch either for a degree or as a special study. The amount allowed to be taken for a degree varies widely.

Leland Stanford University allows a student to elect art as a major study occupying one-third of his time throughout the four years' course for an A. B. degree. The University of Cincinnati, Ohio, established in 1870, allows twelve points in art out of a total of one hundred and twenty-four.

Harvard University is especially rich in electives in art and architecture in the A. B. course. The university would prefer a scheme of art studies giving a degree of A. B. to precede its graduate course in architecture. The latter course would in that way be shortened. The same is practically true of Columbia and is likely to become the most approved method, as the American Institute of Architects is on record as distinctly favoring this course.

In Tulane University a student may, in the junior and senior years of the A. B. course, make election of any study offered, including engineering, architecture, law and medicine, within certain limits.

ART SCHOOLS AFFILIATED WITH COLLEGES.

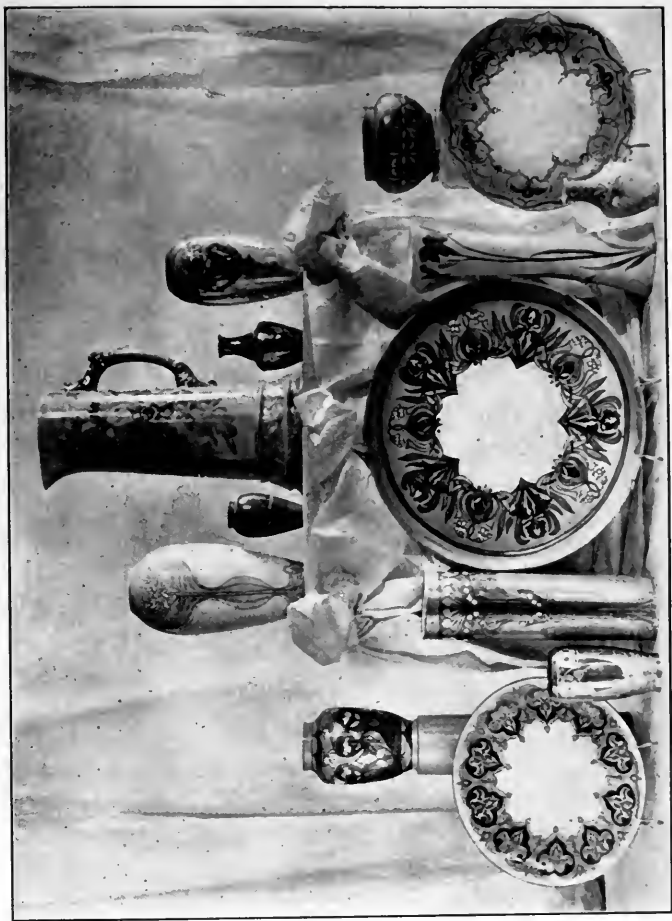
The university of the present day in this country seeks usually to co-operate with a neighboring art school in more or less close affiliation. The University of California has the San Francisco Institute of Art in San Francisco as one of its affiliated colleges. Brown University, Providence, Rhode Island, established in 1764, has an arrangement with the Rhode Island School of Design in the same city, by which students of each may take courses in the other.

Western Reserve University, Cleveland, Ohio, established in 1826, reports that it has a "certain loose affiliation by which, in the college for women, we give certain credit for work done in the Cleveland School of Art. In Adelbert College (Cleveland, Ohio), we have courses in drawing and other drafting for men who are taking the engineers' work in a combination course between Adelbert College and Case School of Applied Science."

The University of Cincinnati reports that "by arrangement with the Cincinnati Art School credit not more than twelve points in one hundred and twenty-four may be there earned toward the degree of Bachelor of Arts." The Armour Institute, Chicago, established in 1892, has direct arrangement with the Chicago Art Institute, where art and architecture are associated with the scientific instruction received at Armour.

Washington University, St. Louis, Missouri, has long had its own art school and museum, as has Yale, and also Columbia, which is affiliated with the National Academy of Design. In these cases the endowments and government of the art schools are independent.

The University of Pennsylvania is affiliated with the Pennsylvania Academy of the Fine Arts, and, with the co-operation of the T Square Club, established in 1904 at the Pennsylvania Academy of the Fine Arts what is known at the T Square Atelier. In addition, the University has its own School of Architecture, and its students are eligible for the \$2,000 Cresson architectural traveling scholarship of the Academy.



CHINA PAINTING, OHIO MECHANICS' INSTITUTE, CINCINNATI, OHIO.

DRAWING IN UNIVERSITY EXTENSION WORK.

A number of universities have given work outside of their regular classes and in some cases this has gradually crystallized into Teachers' Colleges and departments of normal work. Drawing and art instruction are naturally among the subjects taught. When a university is opened in a city and such university desires to introduce itself favorably to the people, it is quite apt to reach out, to help those who are not in a position to do work of college grade.

This was the case when the Tulane University of Louisiana was established in New Orleans in 1884, as a reorganization and enlargement of the old University of Louisiana, dating from 1834. As secondary education was then not well organized, a high school was opened which had full courses in manual training and drawing. Drawing had been included in the scheme of college studies, from the first. To enlarge the usefulness of the University, the four drawing studios were thrown open to men and boys who had left school, four nights in the week; to the teachers of the public schools on Saturday and finally, such was the demand, to women, two nights in the week. The policy was followed of never turning any person away who had finished his general schooling. The attendance increased to eight hundred free students in drawing and art work; men, youths and women, beside the two hundred students from the college and high school. At the same time there was established the Decorative Art League for women, with classes conducted in an art-craft studio building, with a large pottery kiln, a cabinet and wood carving shop, a co-operative supply store and a reading room.

The Newcomb College for women provided instruction and opportunity for women art-workers, in its art department, and the League was discontinued. The Tulane High School was discontinued when the college was moved four miles out, to its present location, and the College of Technology was established. The free school was then discontinued as far as the men were concerned, but the University extension work, which had gradually included other subjects besides art, has been continued with small interruption to the present time, and the University announces the opening of a Teachers' College where work may be done at such times and hours as will permit a busy teacher to take a degree, without resigning from the city schools. This concrete instance is given

at some length to illustrate the trend of development of the extension movement.

The Temple College, Philadelphia, Pennsylvania, is another striking illustration of the new and liberal spirit in college work. Securing its college charter in 1888, it conducts instruction leading to degrees, morning, afternoon and evening, and has nearly every subject in its curriculum and every grade from the kindergarten to the Bachelor's degree. Drawing enters into many schemes of study. The institution reports about three thousand students and the college grade appears fully up to the usual requirements. The University of Maine, established in 1868, offers art work in its summer term which counts towards a degree.

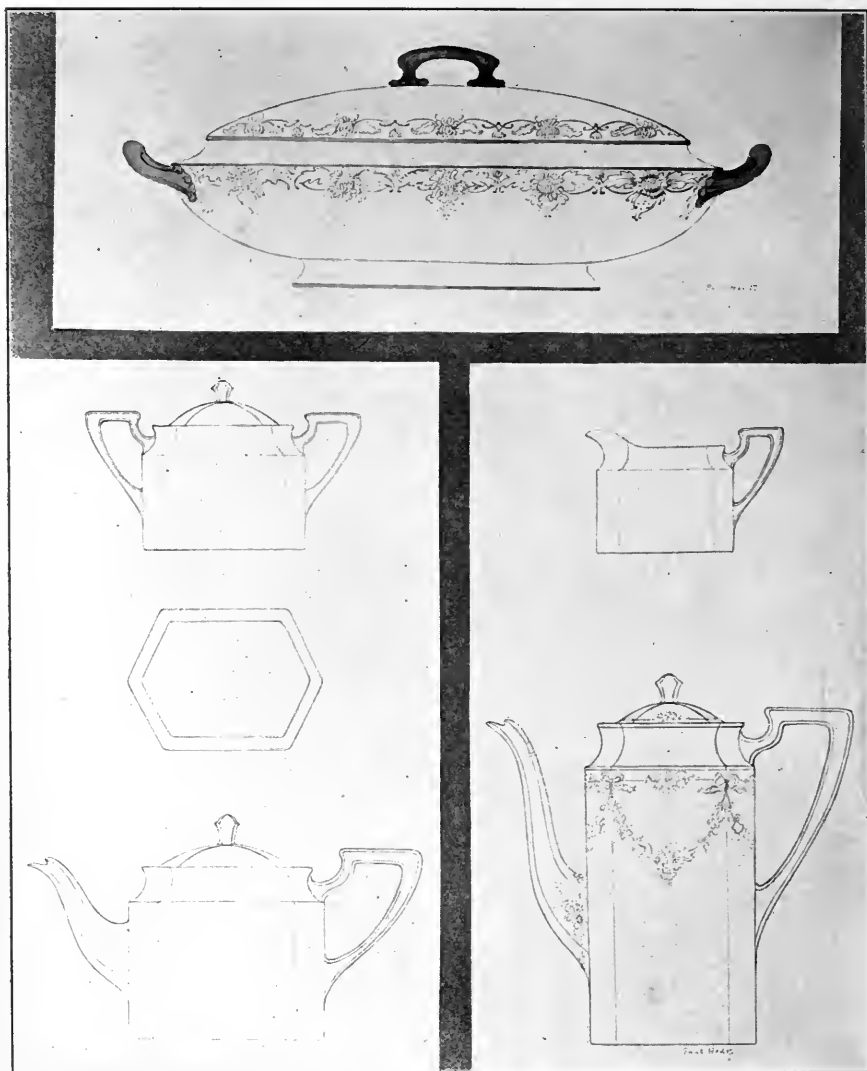
DRAWING IN TEACHERS' COLLEGES.

The University of Chicago, established in 1891, is on a very broad basis and among other features has its summer school term of equal importance with the other terms of the year with work which counts towards a degree. Its College of Education affords much instruction in drawing and art-craft analyzed for the benefit of students intending to teach. Its various branches are, however, not under one art director, as in the case of the Teachers College of Columbia University, New York.

The Teachers College of the University of Missouri—established in 1839—is a good example of the late development of collegiate education. In this institution art is given an importance formerly denied the subject. In the Department of Free-hand Drawing, the outline of work is fairly representative. An introductory course in representation gives a general survey of delineation. The principles and theories are presented in lectures with some collateral reading. Practice is given in drawing with pencil, pen and ink, and in painting with water colors—three periods a week. Students may take this course as a direct aid to scientific work, the history of art or other university courses. The theory of design is presented with design as fundamental to the fine arts (architecture, painting, sculpture) and the crafts. Lectures are given and reading, study of examples, original exercises required—three periods a week. The course in construction offers consideration of past and present usage in the artistic construction of the human figure, with lectures, study of examples and reading, drawing and modeling from casts and life,—three hours' credit each semester. The course in color offers



POSE DRAWING, NEWCOMB COLLEGE, NEW ORLEANS, LA.



POTTERY DESIGNS, SCHOOL OF INDUSTRIAL ARTS, TRENTON, N. J.

analysis of the composition and relation of tones—value, color quality, intensity, with equivalents in pigments—three hours' credit each semester. Students in courses in construction and tone attend a sketch class one evening a week and are given a subject for composition twice each month. The course in painting offers style, theory, and methods of various schools and movements. Lectures, study of examples and reading are required, and practice in painting from landscape and life, with work in original composition,—three hours' credit each semester. The course in the teaching of art offers critical study of theories and methods in the teaching of art. It is open only to advanced students—twice a week.

LECTURE COURSES IN THE HISTORY OF ART AND ARCHAEOLOGY.

This department of art instruction is the most firmly established and generally developed of all, in colleges, and is frequently combined with studio practice.

Princeton University, Princeton, New Jersey, is prominent among those maintaining important courses in the history of architecture, painting and sculpture, primarily from the standpoint of archaeology rather than graphics. Out of fourteen courses offered only five require drawing.

Rutgers College, New Brunswick, New Jersey (established in 1766), is an example of a college having the usual drawing for engineering, but no studio work in connection with its excellent course of lectures on art for seniors by John C. Van Dyke. These lectures are on the history of painting, covering the ground from the earliest records of art in history to the present day. They are illustrated by lantern slides and by the casts, photographs and facsimiles of the fine arts collection.

In Wellesley College (for women) at Wellesley, Massachusetts—established in 1875—the general principle of the art department is that the practice, history and criticism should not be divided. In every history of art course sketch notes in connection with a class study of photographs are expected, but not required. One course in studio (practical) work is expected (not required), in connection with a stated amount of history work. Seven courses are offered in art history.

Smith College (for women), at Northampton, Massachusetts—established in 1875—has an important art department, giving five practical and five theoretical and historical courses.

To quote the statement of one course: "Art interpretation: A study of structure, content and qualities in sculpture and painting. Specimen topics: The work of art as an organism; beauty not accidental; analysis of form harmonies, of color harmonies; observation of color and light in nature; the spirit of art. The student learns to recognize the great masters at sight; principles of form and color as applied to every day life. Illustrated lectures, readings, text book, extra half hour weekly for quiz. For juniors and seniors, two hours through the year." The recent addition of a course in design rounds out the scope.

Mount Holyoke College (for women), Massachusetts, founded in 1837, is one of the strongest advocates of art education, having an attendance of forty-four per cent. of its students in art. "Fifteen courses are offered each year in history of art. Studio work is done in connection with nearly every course. Drawing has been taught from nearly the opening year, 1837, and the history of art since 1874."

The University of Chicago offers twenty courses in archaeology and history of art, and includes a course in "American art—an outline study—a brief study of the older American painters, and a more careful examination of the work of the contemporary painters and the best known sculptors." Newcomb College also includes a course of lectures on American art in its art history courses, with lantern slide illustrations.

Only the newer colleges seem to recognize the existence of American art as a subject for lectures. It is certainly time that our colleges awoke to the importance of the good work of our own country in painting, sculpture, architecture and art-crafts. The position of the smaller colleges is illustrated by the following lines quoted from a letter to the writer, by the president of Kalamazoo College: "The only thing we do in that direction is to offer each year a one term course in the history of art. This is taken as a means of general culture and has no technical training connected with it. I hope that we may at some time have a Department of Art connected with this institution."

The newest branch to come to the front in art work in colleges is art-crafts. This is exemplified in the case of the James Milliken University, Decatur, Illinois—established in 1903—where its School of Fine and Applied Art offers the degree of B. S. in fine and applied art. The institution is open to both sexes and its development will be observed with interest.

The art departments of several universities favor the art-crafts, and



MEMORY SKETCHES, NORMAL DEPARTMENT, ART INSTITUTE, CHICAGO, ILL.

Chicago University gives courses in house decoration (three courses); a craft course; textiles (three courses); pottery (three courses); metal-working (three courses).

Newcomb College (New Orleans), which has sixty-six per cent. of its students taking art, has gone further. In the absence of art industries in the South it has established art-crafts as a complete business in the College. At present this college, in addition to its course in normal art, is fostering several industries; chief among them, and the first to be introduced, is the manufacture of decorated pottery. A handsome and substantial plant has been built for this work, with special class and sales rooms and installed with necessary machinery. The work of the students which attains the fixed standard is valued and paid for and the College becomes the owner and offers the ware for sale at home and in agencies scattered throughout the country. Next in importance is needlework. This is offered for sale with the pottery and every effort is made for its distribution. The school does not in this case become the purchaser. It was hoped that the established business of the pottery and the attention attracted to that enterprise, would be strong enough to develop this work by direct public support. Indications seem to support the hope. The use of stained glass in the making of lamp shades, fire screens, etc., is another form of art application which has met with some success.

The most recent development of this attempt to turn the art school into a manufacturing studio, where its productions may find a practical direction and be offered for sale, is the opening of additional sales rooms, in which the various artistic crafts which are the outcome of the school, such as metal work, stenciling on cloth, woven rugs, illuminated texts, together with pictures, are displayed. These are sold by the workers themselves, who in addition to the sale of their own productions, receive a commission on all that they may sell for others.

CONCLUSION.

In conclusion it may be stated that it appears that the position of drawing and art instruction in universities is strengthening and that the plan for the best development is to have the organization and endowment of the art department separate from, but affiliated with the main institution, that college politics may not meddle with or destroy its efficiency.

Art schools unrelated to colleges have often lacked the finer influences



APPLIED DESIGN, SCHOOL OF INDUSTRIAL ARTS, TRENTON, N. J.

of literature, the broadening environment, the healthy stimulus of systematic gymnastics and the wider circle of social life. It is thus a decided advantage for the art school to have a close association with the religious, social, musical and literary life of the university.

The original work in colleges was handicapped by the lack of strong teachers of art, and some institutions found themselves hindered rather than helped by having instructors of little culture, skill or imagination. It is only in the present generation that there has been developed a supply of teachers whose ability and attainments are comparable with their colleagues'.

The present occasion is the first attempt, so far as the writer is aware, to make a general survey of the college field. The great good to come from united effort is indicated, but some points of weakness may be mentioned. A great success has attended the rapid development of the engineering colleges throughout the country. In the attempt in these schools to crowd the full professional education into four college years, more and more of the humanities and culture studies have been sacrificed, so that a student is not given the proper time to reflect and look on the finer sides of life. The teachers' colleges of the larger universities will prove a great improvement over the country normal schools, in the broadening contact they give with many departments of study. This is specially true of the courses in art. The institutions developing the art-crafts cannot but have a great influence in the development of taste. No woman's college can afford to neglect this matter.

Statistics regarding art education in colleges are as follows:

ART EDUCATION IN THE UNITED STATES.

COLLEGES FOR MEN AND FOR BOTH SEXES.	Established.	Drawing or Art Introduced.	Professors, Instructors and Lec- turers in Drawing and Art.	No. of preceding holding degrees.	Total No. of students in institution.	Total students in Drawing and Art.	Students in Art Lectures only.	Total of both.	Per cent. of students in some form of Art.	Students in degree courses.	Average No. of students per teacher.	Students in Summer Session.	Students in Art Crafts.	Students earning money by Art Crafts.	Is Tuition Free?	Required		Credited.
																In Fine Arts, Mines & Eng.	None	Freehand and mechanical, 1 unit in 15 units in 15
Harvard Univer- sity, Mass. . . .	1646	1871	28	20	5346	822	330	1152	21	891	41	261	...	..	No	None	None	Freehand and mechanical, 1 unit in 15 units in 15
Columbia Uni- versity, N.Y. . .	1754	1880	34	17	5250	769	103	872	17	392	26	226	208	90	No	In Fine Arts, Mines & Eng.	None	1 unit in 15 units in 15
Tulane Univer- sity, La.	1837	1884	12	4	1840	364	19	383	21	210	32	14	50	50	Partly	None	None	1 or 1½ units in 15
Princeton Uni- versity, N.J. . .	1746	....	6	6	1347	285	...	285	21	285	47	...	...	..	No	None	None	None
Stanford Univer- sity, Cal.	1891	1891	4	2	1665	147	148	295	18	147	38	...	36	..	Yes	None	None	1 unit
Missouri Uni- versity, Mo. . .	1840	1868	8	5	2417	666	...	....	28	581	..	...	...	..	Yes	None	None	1 unit
Maine Univer- sity, Me.	1868	1904	4	4	783	400	6	406	51	400	100	...	...	..	No	None	None	1 unit
Syracuse Uni- versity, N.Y. . .	1871	1873	12	9	3164	507	12	519	16	467	43	...	...	..	No	In Fine Arts	In	Fine Arts High School Drawing
Milliken Uni- versity, Ill. . .	1903	1903	14	9	756	195	7	202	26	151	14	...	35	3	No	None	None	None
Amherst Univer- sity, Mass. . . .	1821	....	2	2	513	25	...	....	5	25	12	...	...	..	No	None	None	None
N. Dakota Uni- versity, N. D. 1883	....	....	3	1	854	104	...	....	12	73	..	31	...	..	Yes	½ unit	½ unit	½ unit

COLLEGES FOR MEN AND FOR BOTH SEXES.	Established.	Drawing or Art Introduced.	Professors, Instructors and Lec- turers in Drawing and Art.	No. of preceding holding degrees.	Total No. of students in institution.	Total students in Drawing and Art.	Students in Art Lectures only.	Total of both.	Form of Art.	Students in degree courses.	Average No. of students per teacher.	Students in Summer Session.	Students in Art Crafts.	Students earning money by Art Crafts.	Is Tuition Free?	Required.		Credited.
																None	.....
Arkansas Uni- versity, Ark...	1873	....	11	11	1850	407	...	...	22	357	37	...	...	..	Yes	None	.....	.....
Ohio, Wesleyan University ...	1845	1860	4	2	1004	154	75	229	22	...	57	...	14	5	No	None	.....	.....
Rollins College, Fla.....	1885	....	2	..	200	22	...	22	11	...	16	...	12	..	No	None	.....	.....
The Temple Uni- versity, Pa...	1884	....	3	2	3301	132	8	140	4	8	44	...	39	..	No	None	.....	.....
Washington Uni- versity, Mo...	1782	1898	1	..	138	28	...	28	20	...	14	...	...	..	Partly	None	.....	.....
Williams Uni- versity, Md...	1793	1897	2	2	475	25	...	25	5	25	12	...	...	..	No	None	.....	.....
COLLEGES FOR WOMEN.																		
Newcomb, La...	1887	1887	7	0	304	183	19	202	66	16	29	14	50	44	No	None	1 unit in 15	.....
Mount Holyoke, Mass.....	1837	1837	5	3	720	320	...	...	44	320	64	...	...	..	No	None	.....	.....
Vassar, N. Y...	1861	1866	1	1	1006	...	225	...	22	...	225	...	...	..	No	None	.....	.....
Smith, Mass...	1875	1887	5	1	1482	199	94	293	20	199	59	...	...	..	No	None	.....	.....
Radcliffe, Mass.	1881	1881	3	3	468	52	...	...	11	41	17	...	...	..	No	None	.....	.....
Central, Mo...	1869	1869	1	1	166	24	...	...	15	...	24	...	...	..	No	None	.....	.....
Simmons, Mass.	1902	1902	3	1	570	25	...	...	...	...	...	...	...	..	No	None	.....	.....
Lindenwood, Mo.	1830	...	1	..	111	14	...	...	12	14	14	...	...	..	No	None	.....	.....
Industrial, Miss.	1884	1884	3	..	816	63	10	73	0	...	24	...	30	18	Yes	None	.....	.....
Lake Erie, O...	1859	1870	2	1	115	32	15	47	40	30	16	...	6	..	No	None	.....	.....



POTTERY, NEWCOMB COLLEGE, NEW ORLEANS, LA.

NORMAL ART SCHOOLS.

BY JEANNETTE BUCKLEY.

THE great movements that have affected the life of the community during the past twenty-five or thirty years have naturally affected the education of the community. The mental development which has followed these movements has been more apparent in the change of view in regard to the educational significance of drawing than in any other form of school work. Many can recall the time when the equipment of the special teacher consisted of such knowledge of drawing as could be acquired at a "Female Seminary" or Academy, and such theory of education as was contained in a set of type solids; or, looking still further into history, when the careful drawing of windmills and castles from copies in outline was the sum total of the teaching of the serious but undeveloped art teacher.

In the course of time, through the efforts of leaders in the educational field, came the recognition of the fact that drawing in the public schools should mean something more than the ability to draw, something more than castles and type solids; that it should be related to the life of the child and to the school work; that it should train his powers of observation and judgment; that it should be educational, a means of self-expression and of self-activity. It should result in a development which would enable the child more fully to take his place in the community life. With this recognition came the demand for schools where teachers would be given suitable instruction; hence the establishment of normal art schools. In these schools the courses include a broad training in the underlying principles of education and a thorough understanding of free hand and instrumental drawing, painting and modeling, and their application to industry.

The faculties of these schools consist of a director or principal of the department, instructors of special subjects, and lecturers on various topics of historical and technical interest. The normal art departments

connected with art schools and art institutes are under the leadership of a director, who is personally responsible for the results of the work. The teaching staff in each school includes the names of many well known artists, among them painters, illustrators, sculptors and designers of note. Among those listed as teachers, from time to time, in the normal art schools, in addition to the regular instructors, are many who are contributors to the art exhibitions.

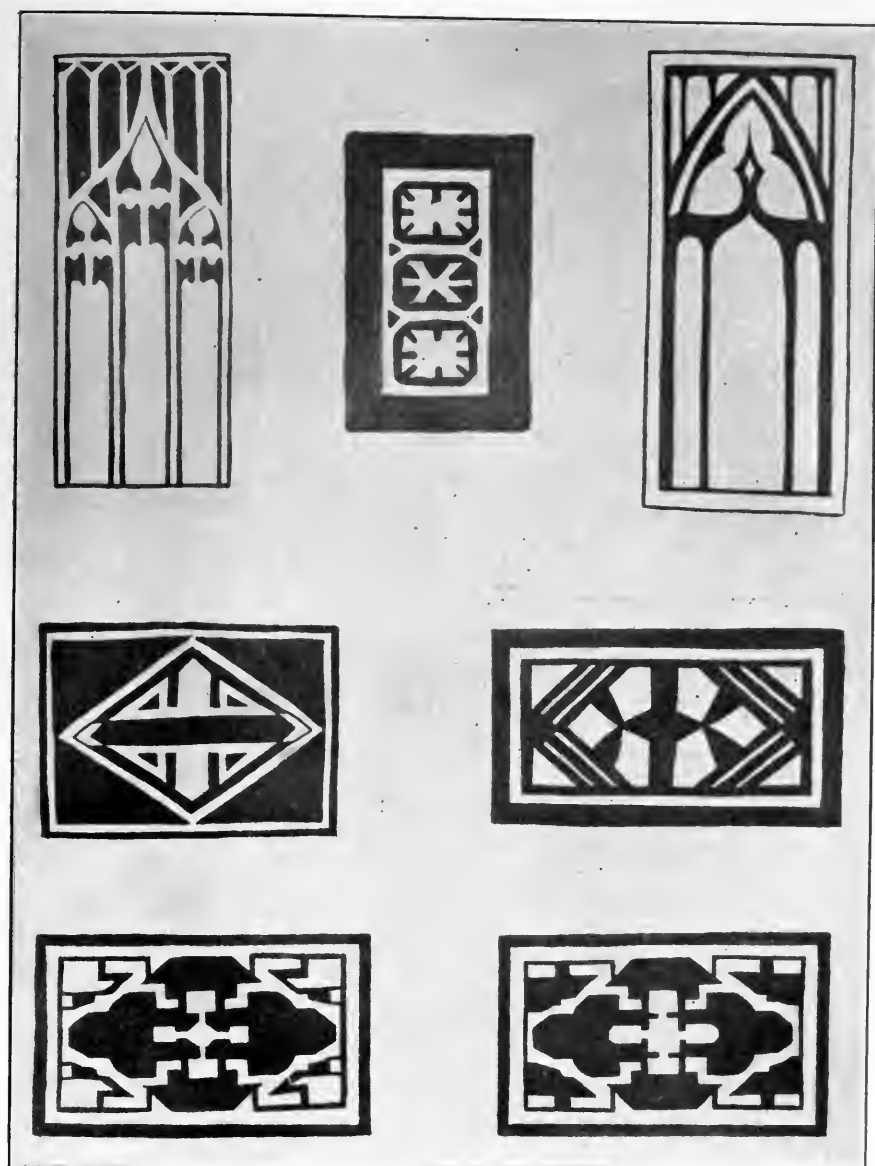
While all normal art schools are established for one purpose, namely, the training of supervisors and special teachers of drawing, the schools carry out their ideas in individual fashion. Some attach more importance to technical training, and so make the course extend over a period of three to five years. These variations may be noted, for instance, in the Cleveland School of Art, where the course runs for five years, as against that of Pratt Institute, where the normal art course may be completed in two years. It must be made clear, however, that the students are admitted to the first school named at fifteen years of age and without examination, while the candidate to be admitted to Pratt Institute must be eighteen years of age, must be a graduate of a high school, and must take an entrance examination. Thus, in comparing the courses of study described, the conditions of admission should be carefully noted.

There follows a list of the normal art schools now in existence, together with a brief historical sketch of each school, a description of its course of study, and special items of interest regarding its organization.

THE MASSACHUSETTS NORMAL ART SCHOOL.

The Massachusetts Normal Art School, of Boston, Massachusetts, George H. Bartlett, Director, was founded in 1873, by an Act of Legislature, to provide training for supervisors and special teachers of drawing in the State of Massachusetts. This school occupies a fine building with commodious, light rooms and lecture halls, and is well equipped. It is a State institution, and therefore the tuition is free to students residing within the State. A fee of fifty dollars for each half year is charged students coming from other States.

The Conditions of Admission.—Candidates must be over sixteen years of age; they must present a certificate of moral character and a high school diploma or its equivalent. In addition to this there is a



ELEMENTARY DESIGN, JUNIOR CLASS, TEACHERS COLLEGE, NEW YORK, N. Y.

written examination in English, civil government, elementary botany and physiology, as well as the test in drawing. To the examination results in the last subject much importance is attached. The test includes drawing in light and shade from objects, from casts of ornament and from details of the antique. A physician's certificate showing that the candidate is physically fitted to undertake the contemplated course of study, must also be presented.

Courses of Instruction.—This school offers five elective courses. Four of these aim to give the student technical knowledge in drawing, painting and composition, in the constructive arts and in applied design. With the fifth course this paper is particularly concerned. This, like the others, covers a period of four years, and aims to prepare students to fill positions as supervisors and teachers of drawing in the public schools. The first three years it is distinctly an art course. The pupils draw and paint from cast, life and still life; receive instruction in composition and applied design, artistic anatomy, perspective and the history of art. The fourth year of the course is given to preparation for the teaching of drawing. It includes blackboard drawing, exercises in the various mediums used in the public schools, exercises in design as adapted to public school requirements, methods of lesson presentation, and details of supervision. In addition to this, the students observe and practice teaching in the public schools. The work of each student must be presented to the principal and members of the faculty four times during the school year. Pupils who fail to show sufficient progress are requested to discontinue their studies. At the end of the course there is an examination covering the history and principles of education, methods of teaching and supervision, and an essay on the application of the arts to industry.

PRATT INSTITUTE, NEW YORK (BOROUGH OF BROOKLYN), N. Y.

Pratt Institute, Walter Scott Perry, Director of the Department of Fine and Applied Arts, was established by Charles Pratt in 1887, to promote manual and industrial education, as well as to instruct in science and art. The Institute is liberally endowed and does not depend on its tuition fees of twenty-five dollars a term or seventy-five dollars a year, to meet expenses.

Courses of Instruction.—Pratt Institute is not alone a normal art

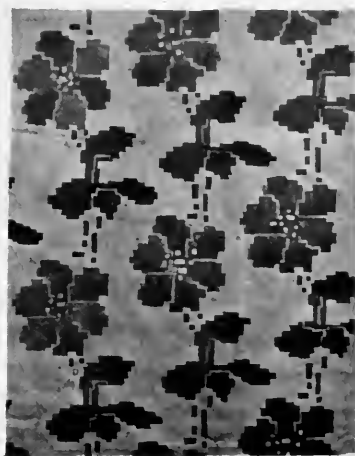
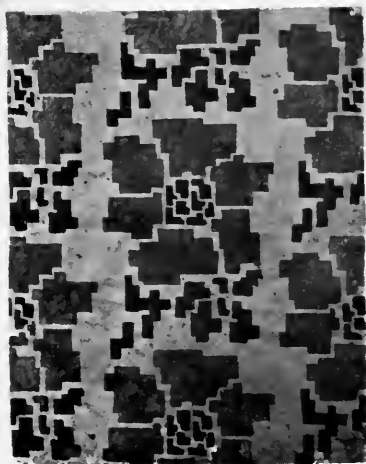
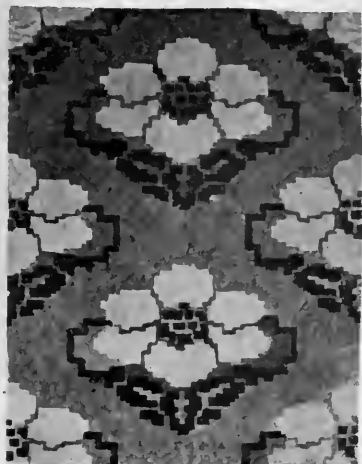
school. It is in reality a group of great schools, divided into separate departments, as follows: Normal Art and Manual Training School, Departments of Domestic Art, Domestic Science, Electricity, Chemistry, Science and Technology, Kindergarten, and Libraries. The Institute has also a museum where are displayed valuable collections of illustrative material, including seventeen thousand mounted photographs of architecture, sculpture, painting and ornament, and a large collection of textiles and ceramics.

The Normal Art Course is a two years' course, and prepares the students to fill positions as supervisors and teachers of art in elementary, high and normal schools. The Normal Art and Manual Training Course is also a two years' course, and prepares students to fill positions as teachers and supervisors of art and manual training in elementary and grammar schools, and also as teachers of drawing and applied arts in the higher schools.

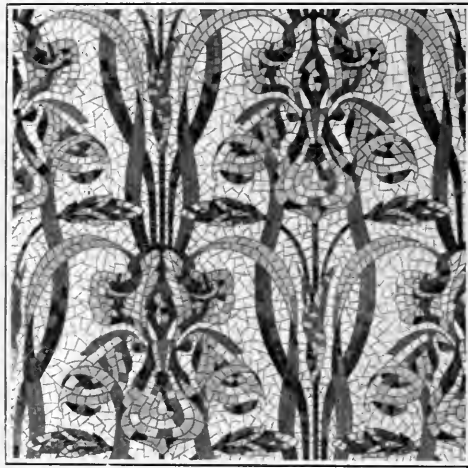
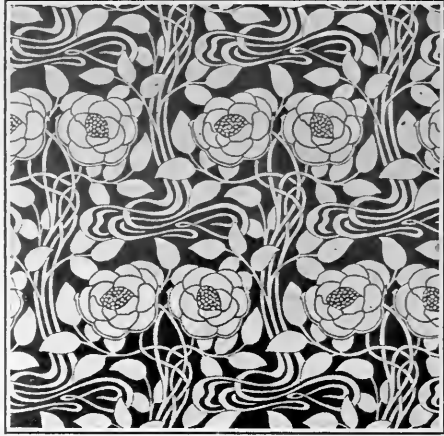
Requirements for Admission.—Applicants must be at least eighteen years of age, must have a good general education, equivalent to a four year course in high school; they must submit work giving evidence of a comprehensive knowledge of the principles of freehand perspective, the elementary principles of design, and ability to draw from ornament and nature in outline and in simple light and shade. In addition, applicants who are not normal training school graduates or teachers of at least three years' experience are required to take entrance examinations in general history, English and American literature, current events and the use of English. All applicants must take an examination in plane geometry. Students failing to pass any of the entrance examinations must fulfill during the year such requirements as may be imposed. Students who are not able to satisfactorily complete the work in two years are required to extend their course to three years.

In methods of instruction it is recognized by Pratt Institute that students should be given an opportunity to secure the highest professional training and skill that it is possible to acquire, and also the knowledge of the nature, spontaneous activities, and interests of children.

Many sequential exercises are introduced in all technical subjects with special reference to the capacity of the child in the various grades of the public schools, but the normal students are required to reach a standard in their technical work far in advance of the demands made in



TEXTILE DESIGN, NORMAL CLASS, PRATT INSTITUTE, NEW YORK (BOROUGH OF
BROOKLYN), N. Y.



SURFACE PATTERNS, WALL PAPER AND MOSAIC,
SCHOOL OF DESIGN FOR WOMEN, PHILADELPHIA, PA.

these schools. The work in the Normal Art and Manual Training Course includes in the first year freehand drawing, modeling, freehand perspective, still life, design and composition, applied arts, constructive and instrumental drawing, history of art, psychology, and art as related to general education. In the second year the work embraces the study of life drawing, pictorial illustration, color, design and composition, a continuation of the history of art, history of education, and art and manual training as related to general education, wood construction, wood carving, tooled leather, bent iron and hammered metal. During the school year there are class lectures on perspective, design, color, composition, artistic anatomy and illustrated lectures on the history of architecture, sculpture, painting and ornament.

During the course much original thought and work are required, the ideas of the students finding expression in class discussions, in illustrated exercises prepared for the various grades, in typical lessons, in the arrangement of ideal courses of study, and in practice teaching in Saturday morning classes.

THE PHILADELPHIA SCHOOL OF DESIGN FOR WOMEN.

The Philadelphia School of Design for Women, Emily Sartain principal, was founded under private auspices by Mrs. Sarah Peter in 1844. It was incorporated in 1853 to train young women for professional careers in art and applied art, both as producers of original work and as teachers.

The school occupies a beautiful modern building, extending around three sides of a large campus. The wings of the building are occupied by studios and class rooms that are well ventilated, warmed and excellently lighted. The studios and class rooms are thirteen in number. Besides these there is a large lecture room, a library of valuable books on art, engravings, photographs and studies in architecture, ornamental and practical design, and a gallery containing statuary and other exhibits.

This school charges a tuition fee of twenty-five dollars a term. The first year of the normal course serves as a preparatory class for all branches taught in the school. This work includes clay modeling, drawing in charcoal, pencil and color from plant forms, geometric solids, still life and life; exercises in composition and applied design, and perspective; study of the history of art and architecture. There are final examinations in these subjects.

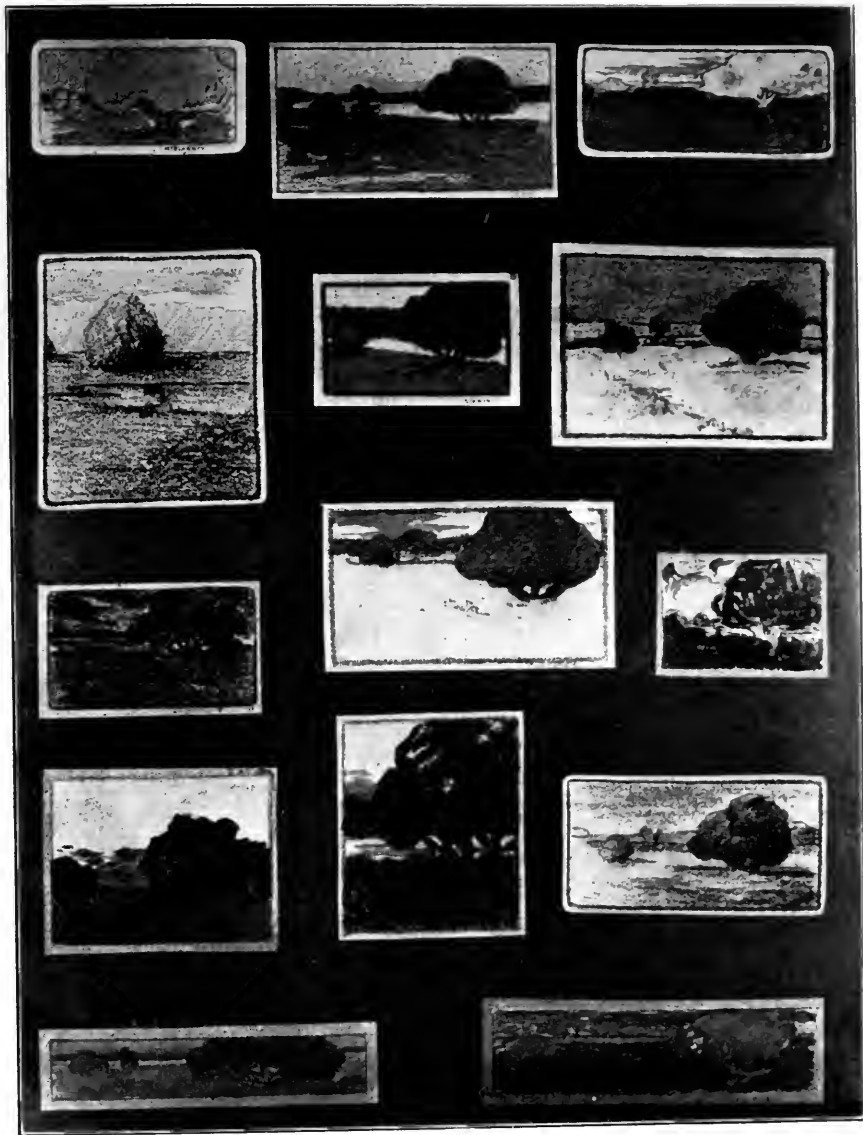
THE CHICAGO ACADEMY OF FINE ARTS.

In 1904 the normal department of the Chicago Academy of Fine Arts was established, Mrs. Emma M. Church principal, "not only to fit students for the responsibility of directing and teaching art in its various phases in the primary, secondary, high and technical schools, but also to acquaint them with the principles of scientific education, that they may share the work of developing a still better balanced scheme than now prevails." The school is a private unendowed school supported by tuition fees. The normal course includes charcoal and color work from life, still life, flowers, etc.; principles of design, composition and color, applied design, perspective, construction work, pedagogy, physiology, psychology and history of art.

THE ART INSTITUTE OF CHICAGO.

The Art Institute of Chicago, William M. R. French, director, was established in 1879 "for the founding and maintenance of schools of art and design, the formation and exhibition of objects of art, and the cultivation and extension of the arts of design, by any appropriate means." The growth of enthusiasm in the subject of drawing and its relation to child life and interests, on the part of the grade teachers of Chicago, created a desire among the teaching body for greater knowledge of the subject. At the earnest request of the Supervisor of Art in Chicago Public Schools, a Normal class for teachers was established in 1894, to be held on Saturdays, in the forenoon. The class was formed with an average attendance of one hundred and fifty men and women, who came, eager for whatever might be offered. The interest displayed by the class was great, and this, together with the fact that there was an unmistakable advance in technique, caused the originators of the plan to feel that a vital work was being accomplished. Following this beginning, special classes were arranged for the students of the Art Institute, who desired to make a study of the educational value of art and to prepare themselves to apply this knowledge in practical work. This, in turn, developed into the present Normal Art Department, Jeannette Buckley, principal, where the object is to qualify graduates to act as supervisors or teachers of art education in public, private or normal schools. The school is supported chiefly by tuition receipts.

The Normal Department of the Art Institute of Chicago is part of a



LANDSCAPE COMPOSITION, PRATT INSTITUTE, NEW YORK (BOROUGH OF BROOKLYN), N. Y.



large art school having many class rooms, a fine lecture hall, where distinguished speakers are heard each week, a library with a wealth of books, mounted photographs and Japanese prints, and a large art museum containing not only paintings and sculpture, but collections of jades, crystals, textiles and other objects of art.

Conditions of Admission.—Candidates must be graduates of a high school, or have an education equivalent to this; they must also pass examinations in charcoal outline from cast, in drawing from still life in charcoal and color, etc. The tuition fees are thirty dollars a term or ninety dollars a year.

Course of Study.—The course occupies three years, but students who are well grounded in the practice of drawing may accomplish it in two years.

The work of the Normal Department includes drawing and painting from cast, life, still life, landscape and imagination; artistic anatomy, perspective, composition, design, clay modeling, pottery, elementary manual training, mechanical and constructive drawing; history of sculpture, painting and textiles; history of education, psychology, consideration of educational movements and courses of study, teaching, exercises in the class room, graded illustrative work and details of supervision. Graduates are required to pass examinations in history of art, perspective and psychology, and to hand in outlines of work for the grades in elementary and high schools. The educational principles on which the work in the Normal Department is founded are freedom, self-activity, imitation, preservation and presentation of wholes, a recognition that "all art has its beginning in play," and that "in the degree that we meet the child on his own ground and widen the range of his self-activity we broaden his intellectual activity."

CLEVELAND SCHOOL OF ART.

The Cleveland School of Art, Georgie Leighton Norton, principal, was incorporated in 1882 as "The Western Reserve School of Design for Women," with Henry C. Ranney as president of the corporation. In 1904 work was begun on the new Cleveland Art School, and the building is now complete at a cost of more than one hundred thousand dollars. At present the school is not endowed. The tuition fees are forty dollars a year for the first year, fifty dollars for the second, and sixty dollars each year for the third, fourth and fifth years.

Conditions for Admission.—Students wishing to enter this course must be over fifteen years of age, must have at least a high school education or its equivalent, and must present suitable recommendations from some well known person.

Course of Instruction.—The school offers courses in pictorial art, sculpture, decorative design and architectural sculpture, each covering four years. The course in normal art training extends over five years, and includes four years of practice in free-hand drawing from cast; from nude and draped figure; from the head; sketching from life; composition, water color or oil, and modeling; the study of historic ornament; and a course in geometry, orthographic projection, shadows, etc. Lectures on anatomy and perspective are also included. The fifth year of the course covers: Graded illustrative work combining representation, construction and decoration; exercises in various mediums adapted to school work; blackboard drawing; sloyd; arts and crafts; pedagogy; history and principles of education; methods of lesson presentation, and details of supervision.

In detail the work includes cardboard construction, elementary sloyd, simple hand loom weaving, leather tooling, metal work, study in the theory and practice of color, constructive and applied design. In order to make the course of the utmost practical value, opportunity is offered to the students to teach in the children's classes on Saturday mornings. The students are also given the privilege of observing with the drawing teachers in the Cleveland public schools.

THE PENNSYLVANIA MUSEUM AND SCHOOL OF INDUSTRIAL ART.

The School of Industrial Art of the Pennsylvania Museum, Philadelphia, Pa., Leslie W. Miller, Principal, is an institution born of the interest in art and art education awakened by the Centennial Exposition. It was incorporated in 1876. Its charter states the purpose of the school to be: "For the State of Pennsylvania, in the City of Philadelphia, a museum of art in all its branches and technical applications, and with a special view to the development of the art industries of the State, to provide instruction in drawing, painting, modeling, designing, etc., through practical schools, special libraries, lectures and otherwise." The present building was erected at a cost of two hundred thousand dollars,



ILLUSTRATION BY NORMAL STUDENT, ART INSTITUTE, CHICAGO, ILL.



one-half of which was the gift of William Weightman and the remainder raised by popular subscriptions.

Conditions of Admission.—Applicants for admission to any of the courses are expected to be as proficient in the common English branches as the completion of the ordinary grammar school course would imply. The entrance examination consists of an exercise in English composition, and drawing in pencil or charcoal from models and simple casts of ornaments.

Courses of Study.—The school offers five courses, viz.: Regular Course, Normal Art Course, Interior Decoration, Applied Design and Illustrative Course. Each of these courses covers a period of four years.

The normal art course includes model drawing; drawing from casts of ornaments, animals and the human figure; plants; furniture; study of historic ornament; modeling; instrumental drawing. The students, after completing the work mentioned, which covers a period of two years, must in the third and fourth year show a satisfactory record in advanced drawing from the antique and from life, the history of art and ornament, principles of color harmony, blackboard drawing, theory and practice of teaching, and shop practice.

The tuition fees are sixty dollars a year of eight months, or ten dollars a month.

TEACHERS COLLEGE, COLUMBIA UNIVERSITY, NEW YORK CITY, N. Y.

Teachers College, founded in 1888, and chartered by the Regents of the University of the State of New York in 1889, became in 1898 part of the educational system of Columbia University as the University Division of Education, a professional school taking rank with the schools of applied science, law and medicine. Teachers College affords to advanced students preparation for university and college professorships or instructorships in education, and for work as supervisors, principals, superintendents of schools, etc., and for special teachers of such technical subjects as domestic art, domestic science, fine arts, manual training, etc.

The college offers several courses in the Department of Fine Arts, under the direction of Arthur W. Dow and his several assistants. These various courses include one on theory and practice of teaching art. This aims to train teachers for work in the class room. Special attention is given to the history of art education; the principles of art

teaching; child art; art and industries; art in its relation to other studies; methods of teaching art; planning of lessons and courses; theory of criticism. After observation of expert teaching, students assist in the school room and teach under criticism. A second course is listed under Supervision of Fine Arts. This course includes class work and practical work. The principal topics in the course are: history of art education; discussion of existing methods; equipment for elementary, secondary and normal schools; equipment for college and art schools; the art museum and art library; art training for grade teachers; and organization for art departments. Each of these courses counts six points toward a college degree.

There are numerous other courses in principles of design, art appreciation, history of art, drawing and painting, painting and illustration, clay modeling, etc., offering from two to ten points each toward a degree.

In as much as the idea as to the purpose of art instruction differs somewhat in Teachers College from that of other normal schools, the following quotations are introduced, that the scheme of work may be made plain. In a recent article on "The Theory and Practice of Teaching Art," Professor Dow says: "The true purpose of art teaching is the education of the whole people for appreciation. * * * Even from the economic side, that education is deficient which leaves one unable to judge of form and color when he is constantly required to use such judgment. This lack of appreciation is responsible for an immense waste of labor, skill and money, and the production of useless and ugly things.

"Artists themselves, when by their works they can hold the attention of the people, become the teachers of the people. But when there is need of well defined methods of teaching for general use in the public schools, the artist if asked for help will naturally suggest the means by which he himself obtained his professional training. The public will also look to the art school for direction. Unless the professional people have recognized the necessity of general culture in art, and have thoroughly studied the conditions, the probability is that they will offer only a modification of what we call 'academic' teaching. This has been the case in large measure, and art education has not advanced equally with general education.

"The effort of the academic method is centered upon 'learning to



LEATHER AND METAL WORK, NORMAL DEPARTMENT, ART INSTITUTE, CHICAGO, ILL.

draw' and in two directions: nature forms and historic art. * * * In the main the effort goes to the acquiring of facts and knowledge *out of which* appreciation may grow *somehow*, if indeed the matter is considered at all.

"If we regard the purpose of art instruction to be development of power, it is evident that our whole scheme of teaching must be radically different from that outlined above. * * * Having discovered what are the elements and basic principles, the first step is an effort to create with them, be it only a harmony of two or three lines or spots. From this one proceeds in successive steps up to compositions of great complexity—the design, the sculptured group, the building or the picture—using nature's facts and historic knowledge, acquiring skill of hand and accuracy of vision, employing every possible aid to strong and clear expression. Skill in drawing will now be sought as a means of expression, not considered as an end in itself."

THE ART STUDENTS' LEAGUE OF BUFFALO.

A Normal Art Course has been recently added to the art courses offered in this school. About twenty pupils entered the class in 1906, and of these six were sufficiently advanced to take the regular second year work and were graduated in June, 1907.

The course covers a period of two years. The students have the advantage of practice teaching in the public schools of Buffalo, under the supervision of Theodore M. Dillaway, the director of drawing, who is also director of the Normal Art Course. Instruction in the following subjects is given by the same officer: normal methods, history of art, practice teaching, perspective and mechanical drawing. The other art work includes drawing from antique and life, modeling from natural and artificial objects, applied design, constructive design, historic schools of painting.

The tuition fee in this school is sixty dollars a year.

THE UNIVERSITY OF MINNESOTA.

The College of Education, University of Minnesota, Minneapolis, Minn., was authorized by a special enactment of the Legislature of Minnesota in 1905, and was established by the Regents of the University in the following year.

It offers both a practical and theoretical training for high school

teachers and principals, for principals of elementary schools, for supervisors of special studies and for superintendents of school systems.

In its department of drawing are offered two normal art courses—drawing as related to education, and the teaching of drawing. The first course requires for admission that students have completed the college courses in elementary and advanced drawing. These include drawing from objects, from plants, from landscapes, and from figure poses in pencil and water color; the study of perspective; work from cast in charcoal; pen and ink drawing; exercises in lettering and in composition. The course in drawing as related to education includes exercises in all the different kinds of art work used in the schools, advanced work in black and white and in color.

The second course mentioned—The Teaching of Drawing—is open to students who have taken the course in elementary and advanced drawing and also the regular course in design. This course is conducted by lectures and collateral reading on the methods and value of drawing, as revealed through a study of the instincts and mental processes of the child.

The college offers, in connection with these courses, opportunity to observe and to discuss the best methods of teaching employed in the public schools of Minneapolis, St. Paul and adjacent towns. A practice school is being organized under the direct control of the college, and when complete will consist of high school and elementary grades, kindergarten, ungraded room and a three grade group. In this school the college students will observe expert teaching, and will themselves conduct lessons in the various grades.

All students in the college who are residents of the State are charged an incidental fee of ten dollars a term; non-residents are charged double the fee required of residents of the State, or twenty dollars a term.

THE NEW YORK SCHOOL OF ART.

The Normal Art Department of this school is under the direction of Frank Alvah Parsons. The course is described as "A one and a two years' course in training teachers and supervisors for public and private schools." The art work includes drawing and painting from the nude and costumed model; from birds, animals, flowers; from landscape and still life; decorative and applied art; theory and practice of design; com-



JEWEL BOX AND POTTERY, SCHOOL OF INDUSTRIAL ART, PHILADELPHIA, PA.

position—pictorial and decorative; geometry; perspective and projection drawing; handicrafts. In pedagogy and art methods the work covers the relation of art to general education; the fundamental principles of education and their application to art instruction; the selection, arrangement and grading of material for school work; the development of the "lesson plan" and practice teaching under criticism.

The tuition fee for one year, for students working all day, is one hundred and ten dollars.

GENERAL FEATURES OF COURSES OF STUDY IN NORMAL ART SCHOOLS.

A review of the general features of the courses of study cited reveals the fact that normal art students receive a thorough training in drawing in various media from cast, life and still life, as well as in the theory and practice of design. The history of art is also extensively studied. It is noticeable, too, that in all normal art courses work in the arts and crafts is receiving increased attention, thus showing that these schools are alive to the desirability of teaching the arts in use. In addition, the history and principles of education, as well as methods of teaching drawing, and details of supervision, form an important part of the normal art curriculum.

PRACTICE WORK IN TEACHING.

Besides the training in considering and planning outlines of work these schools give their students the opportunity of putting these outlines into practice in the school room. Some normal art schools have Saturday classes for children, and these are taught by the normal students, while others, like the Art Students' League of Buffalo, send their students out into the public schools for observation and practice teaching. This tends toward the development of that professional pride which adds dignity to the office of supervisor or special teacher, while it also gives insight into the details of supervision, without which no directing officer can hope to be a success in the profession.

DEMAND FOR GRADUATES OF NORMAL ART SCHOOLS.

It has now become usual for superintendents of public schools to demand graduates from normal art schools for supervisors and teachers of

drawing and manual training. It is realized that a special training is required for these subjects, and that the artist studio trained alone cannot undertake the work satisfactorily.

In the report from Pratt Institute the following statements are made: "There is an ever increasing demand for good teachers and supervisors of art and manual training in public and private schools. The department does not guarantee positions, but does all that is possible to aid those best qualified. During the past sixteen years, so far as reported, students of the normal art and normal art and manual training classes of the department of fine and applied arts have filled positions as follows: thirty-eight as instructors in colleges, technical and training schools; sixty-four as instructors in normal schools; one hundred and sixty as instructors in academies and high schools; three hundred and sixty-nine as supervisors in public schools."

Since May, 1907, to the present writing, sixty-four graduates from Pratt Institute have been appointed to positions. The States mentioned in which these students have been placed, include not only the Eastern States, but also Indiana, Alabama, Illinois, Montana, Minnesota, Michigan and Utah, thus showing that the Institute has a far reaching influence through its former students, who keep in communication with the Normal Art Department and with its work.

The Normal Art Department of the School of Industrial Art of the Pennsylvania Museum notes that one hundred and four teachers of drawing and manual training have received positions on graduation from school. An examination of the list reveals the fact that graduates from this school are to be found not only in the States of the Middle East, but also in Colorado, California, Minnesota, Illinois and Utah.

The report of the Massachusetts Normal Art School issues a list numbering three hundred and forty-eight names of graduates, now holding positions as supervisors, assistant supervisors, directors of art departments, professors of drawing and architecture, teachers in normal schools and high schools, in towns and cities of the United States covering a very wide area. While the majority of those mentioned are to be found in the New England States, there are many now employed in California, Ohio, Colorado, Oregon, Illinois, Maryland and Louisiana.

CONCLUSION.

An examination of the development of normal art schools in the United States shows that these schools were established in response to the demand made throughout the country for teachers who had not only received a thorough training in drawing, but who also understood methods of teaching. Specialists trained only in the technique of their specialty no longer satisfied requirements of educational progress. The awakening of interest in the subject of drawing caused its introduction into the curriculum. Later there followed the development of the idea that drawing should be correlated with the school work, and connected with the life of the child. It was seen that the work should be fundamentally educational and should serve to broaden the child's grasp of other subjects taught in the school. It was also realized that drawing should be a necessary adjunct of these subjects, not a fad but a factor, a force, a vitalizing power that would by its use serve to leaven with interest the mass of the curriculum, and should further serve to relate the child's activities to the life about him, in order that his life might become as Spencer says, "an harmonious adjustment of internal to external relations." The conviction gradually grew, that the power of imagination, without which life in the fullest sense is impossible, should be strengthened and made more vivid, and that the child should find in his expression through drawing and manual training the joy that comes through the ability to create.

Much has been accomplished, but we have not as yet arrived at standards altogether satisfactory. It is admitted that general education must include art education, that art education must be based on general education. Those interested in the movement for art teaching feel that these ideas must be constantly held in view, believing, as Tolstoi says, that "the production of art is only the production of art when it introduces a new feeling, however insignificant, into the sphere of human life." and that "though we travel the world over to find the beautiful, we must carry it with us or we find it not."



INTERIOR DECORATION, APPLIED DESIGN, PRATT INSTITUTE, NEW YORK (BOROUGH OF BROOKLYN), N. Y.

ART SOCIETIES CONNECTED WITH THE PUBLIC SCHOOLS.

BY FREDERIC LYNDEN BURNHAM.

A REVIEW of the art activities in the public schools of the United States during the past thirty or forty years reveals the growth of many professional societies and others organized to stimulate interest in the arts on the part of the general public. The aims of the professional societies may be stated to be a more thorough examination of vital educational problems, those of general significance and those related to the arts; a closer co-operation between art schools, art museums, and public schools; the promotion of art as related to the crafts, and the awakening of an intelligent interest and co-operation on the part of the public.

As an outgrowth of these professional organizations, local organizations have been formed for the purpose of instructing and interesting grade teachers. These associations aim to give teachers direct assistance in gaining a knowledge and appreciation of beauty, and its expression in creative work. Another class of art associations has been organized, due to the interest awakened by the larger professional societies. These are the associations formed, not by teachers, but by those public-spirited and art-loving citizens interested in art education.

PROFESSIONAL ORGANIZATIONS.

The history of art teaching in the United States has record of a professional organization formed in 1874, by the students of the Massachusetts Normal Art School. This association survived but three years. It published, however, a volume of good size containing papers on various topics relating to the arts.

THE NATIONAL EDUCATION ASSOCIATION.

The National Education Association, the largest educational body in the United States, holds annual meetings at which all subjects of educational interest are discussed. Its membership includes representatives

from every educational department, from the president of the university to the teacher of the elementary grade and kindergarten. In this body, specialists and class teachers, directing officers and other members of the teaching force from all parts of the country meet, to hear vital questions discussed by those most prominent in the educational field. In 1884, this National Association organized its chapter on Art Education, with Langdon S. Thompson, of Indiana, as its president. Since that time the Art section has contributed three or four papers each year, dealing with the teaching of art in its various phases in schools of all grades. The earlier papers deal chiefly with the teaching of drawing in primary, grammar, high and normal schools. In 1886 we find industrial drawing and industrial education discussed by leading educators. Later the papers include such topics as "The Place of Art Education in General Education," "The Function of Art in the Education of the American Citizen," "Shall Art Be the Servant of Science or Its Complement" (M. V. O'Shea), "The Study of Fine Art in the American College and University—Its Relation to the Study in the Public Schools," "Art as an Educational Factor" (J. L. Hughes), "The Educational Influence of Public Outdoor Art." This list of topics shows the large significance of the papers for general discussion. In addition to these there are also round table meetings, where specific school problems are presented and their solutions described by those most vitally connected with them.

THE CONNECTICUT VALLEY ART AND INDUSTRIAL TEACHERS' ASSOCIATION.

In October, 1888, at Hartford, Connecticut, was organized the society above named. It was founded by interested art teachers of central Connecticut, whose desire to know the ideals, and highest standards to be attained in public school art teaching, led them to respond to the invitation to attend the meeting at which the association was formed.

The purpose of this association was: To study the relation of the branches of art and manual education to each other, and to general education from the kindergarten upward; and to afford opportunity for the discussion and development of the best methods of instruction. The association further aimed to foster public interest in the branches of education represented by its members. This association continued in existence until the formation of the Eastern Art Teachers Association in 1899, when it was disbanded and its membership merged with that of the new society.

THE WESTERN DRAWING AND MANUAL TRAINING ASSOCIATION.

Five years after the organization of the association of teachers in Connecticut, came the World's Fair at Chicago. The teachers of drawing from East and West flocked to see the great display from all lands. Some of the more enthusiastic among the Western teachers conceived the idea of forming a permanent association for intercourse and exchange of ideas, hoping that through such union the workers in the field of art would be helped to higher ideals and higher standards of work. Thus was the Western Drawing Teachers' Association founded in August, 1893, during the World's Fair and owing to the inspiration and enthusiasm awakened amidst such surroundings. During the eleventh meeting of the association, May, 1904, the name of the association was changed to the Western Drawing and Manual Training Association.

The wonderful progress of the Western cities and towns deserves comment because of the important influence exerted by the association in moulding the educational system. Full of untiring energy, the members have rendered invaluable service to education by their experiments and their persistent agitation of industrial subjects. A sentiment in favor of systematic training in the manual arts has thus been created and is claiming the attention of East and West alike. The nature of the work in the West is somewhat different from that in the Eastern States, in that it combines in some of its higher institutions the advantages of ordinary high and manual training schools, and offers the academic work as well as work in handicraft.

The meetings of the association usually occupy sessions running for three days. The programs are always very full, and the speakers are not only drawn from the immediate field of art workers in the schools but from outside the society. One finds artists of note, school superintendents and educators of national reputation called upon to present from their wider point of view, the relation of art training and industrial training to general education. Some of the topics discussed before the association since its formation will show the wide range of thought included in the yearly programs. Besides the usual papers on methods of teaching the arts, and discussions on courses of study in the various departments of drawing and constructive work, the following titles are noted: "The Principles of Froebel as the Soundest Pedagogics upon

which to Base the Educational Side of Form Study"; "The Place of Art in the Academic Curriculum"; "The Possible Co-operation of Manual Training Teachers and Drawing Teachers in Public Schools"; "Imagination and Expression," John Dewey, Professor of Pedagogy, Chicago University; "The Relation of Nature Study to Drawing," M. V. O'Shea, School of Pedagogy, Buffalo, N. Y.; "The Fundamental Principles Controlling the Development of Architecture, Sculpture, Painting and Decoration," W. S. Perry, Director of Department of Fine and Applied Arts, Pratt Institute; "Art in Its Relation to Education," James L. Hughes, Superintendent of Schools, Toronto, Canada; "Art in Its Social Wellbeing," Carroll D. Wright, Labor Commissioner, Washington, D. C.; "The Æsthetic Side of Municipal Life," Professor Charles Zueblin, University of Chicago; "Household Economics in the Course of Study." There is one other notable feature of the later programs. This is a decided tendency toward the consideration of craft work. One finds at the meeting in 1906 such addresses as "Wood Block Printing," "Ornamental Rugs and Rug Weaving," "Art Craft Problems in the Schools," "The Development of Primitive Art as Illustrated by American Examples," and "Bookbinding."

EASTERN ART TEACHERS ASSOCIATION.

The Connecticut Valley Art Association so widely extended its influence in the East that in December, 1898, Solon P. Davis, its president, called a conference of Art Supervisors in the Eastern States. The committee formed at this meeting drew up a constitution, which was adopted, and the Eastern Art Teachers Association was formed February 10, 1899. The association held its first meeting May 25-27 of the same year, at Pratt Institute and The Institute of Arts and Sciences in Brooklyn.

The main purpose of this organization is stated in its constitution to be: To advance the interests of art education, through the discussion of art in its relation to public education, industry, and to social wellbeing. At the annual meetings papers related to the above topics are presented, and the results of practical experience in the teaching of art in the public schools are reviewed at round table discussions and conferences. In addition to this there are exhibitions of work and the publication of the yearly reports of the proceedings of all meetings. The Eastern Association, like the Western, embraces every opportunity to bring before its



MURAL DECORATION FOR THE JOHN SARTAIN SCHOOL,
PAINTED BY A STUDENT OF THE SCHOOL OF DESIGN FOR WOMEN, PHILADELPHIA, PA.

members those who are highest in authority and most advanced in thought—leaders, capable of guiding and inspiring its members. Some of the topics discussed during the past eight years are noted: "Education in Art as Related to our Industries"; "The Education of Public Taste Through the Public Schools"; "Tendencies in Art Education"; "Art in the Industries and the Outlook for the Art Student," Caryl Coleman, Church Glass and Decorating Co., N. Y.; "The Arts and Crafts Movement," Henry Belknap, International Gallery, N. Y.; "The Beautifying of Our Cities," Frederick S. Lamb, Municipal Art Society, N. Y.; "The Art School and Its Relation to the Arts and Crafts," Walter S. Perry; "The Relation of Art Study to Social Efficiency."

A joint convention of the Eastern Art Teachers Association and the Eastern Manual Training Teachers Association was held in New York, May 31 and June 1 and 2, 1906. At this meeting the desirability of amalgamating the two organizations was considered, but no definite plans were made. The program for the meeting included the following topics: "Work as a Factor in Education"; "Culture and Industry in Education," John Dewey, Professor of Pedagogy, Chicago University; "The Relation of Art to American Life"; "Art and Its Relation to the American People"; "The Neighborhood vs. the Evolutionary Approach to Work in the Primary Grades," W. A. Baldwin, Principal, State Normal School, Hyannis, Mass.

The first joint conference of the Eastern and Western Associations of Teachers of Drawing and Manual Training was held at Cleveland, Ohio, May 7, 1907. At the business meetings of the Eastern Drawing Teachers and Eastern Manual Training Teachers associations, the question of amalgamation was again discussed and resolutions passed looking toward the union of the organizations the following year. A joint program for this meeting shows a list of addresses of great significance. Some of these are noted: "How Public Taste can be Cultivated," "The Art that is Life," "The Relation of Manual Training to Industrial Education," "Democratic Art." There were also numerous addresses on the teaching of art and manual training in the elementary and high schools. A large exhibition of work from the Eastern and Western States formed a feature of this meeting. The exhibition included work in both drawing and manual training from elementary, high and normal schools, and also from normal art schools.

THE COUNCIL OF SUPERVISORS OF THE MANUAL ARTS.

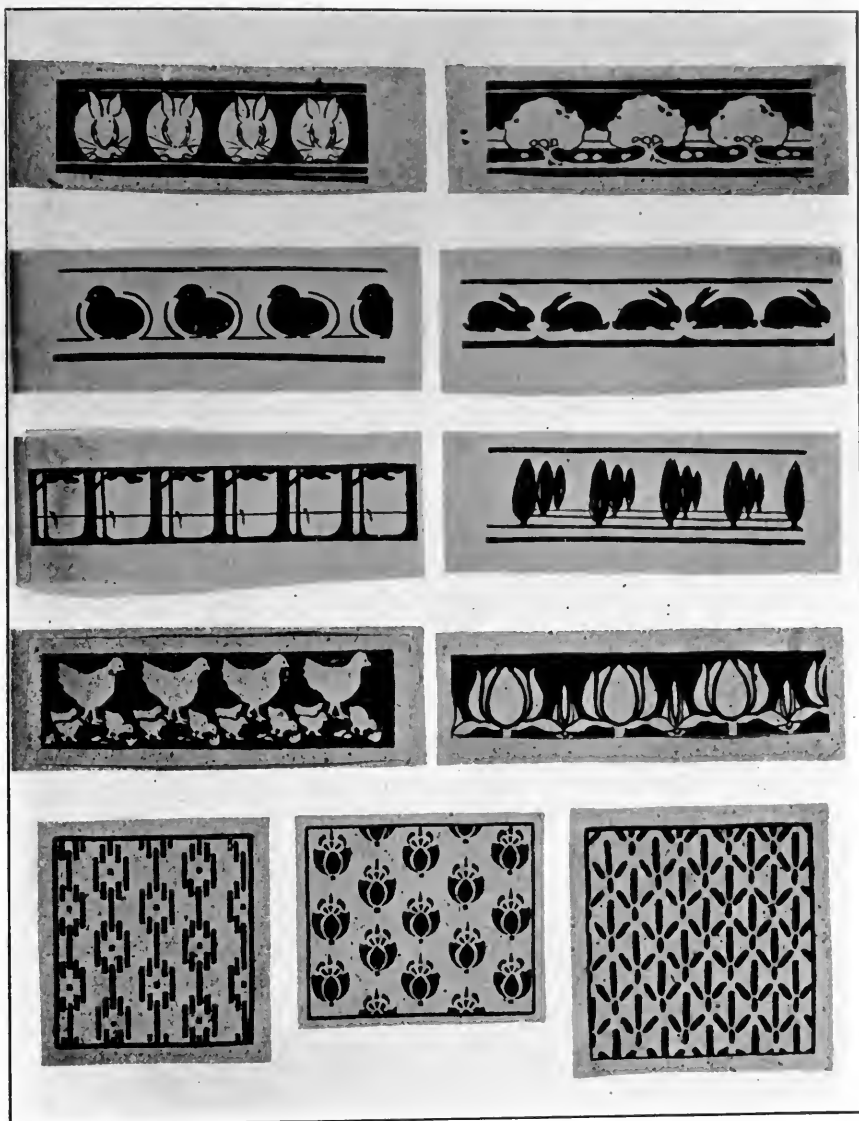
Born of a movement initiated by Dr. Haney, of New York, the Council of Supervisors of the Manual Arts was organized in 1901. In May of that year ten supervisors of drawing and directors of art departments in various Eastern cities held a meeting at Hartford, Connecticut, for the purpose of forming an association which should stand primarily for professional advancement—an association with members elected under an implied pledge, to study intensively different phases of the arts and to contribute the results of these studies to the Council's "Year Book."

The phases of work which the Council has sought to develop include not only a study of the educational principles on which art teaching should be founded, but the best methods of presenting the various subjects. Its members also aim to develop experiments and to make careful and critical study of these. They also analyze the best known courses of study, review the principles of supervision, and the relation of all phases of their work to general education and to all movements which aim toward higher standards of public taste.

Of marked significance is the fact that all articles are published in the "Year Book" in advance of the annual meeting. The program for the meeting is also sent out, some weeks before the date set for the meeting, so that each member appointed to discuss may have time in which to read and critically review the paper assigned to him, because no time is taken at the meetings for the reading of papers. Besides these assigned reviews there is much general discussion of the articles by all active members of the Council. The "Year Book" is well illustrated, but exhibitions of work are often contributed where it seems necessary to make more clear the import of any particular article.

The active membership of the association is limited to forty and the associate membership to one hundred. Each active member of the Council is expected to contribute by article or discussion to the program of the annual meeting. It has become customary to demand of associate members who apply for active membership, evidence of the fact that such member has devoted some time to professional study and has added to the literature of the arts by written papers or published articles.

A review of the topics which have been treated in the "Year Book" will serve to show the scope of the work covered by the writers.



APPLIED DESIGN, NORMAL CLASS, PRATT INSTITUTE, NEW YORK (BOROUGH OF BROOKLYN), N. Y.

An endeavor has been made by some of the members to contribute a continued series of articles during successive years, as the group by Dr. Haney: "The Manual Arts in Elementary Schools," "The Relation of the Manual Arts to the Curriculum," "Supervision of the Manual Arts," "The Course of Study in the Arts" and "The Primary Course of Study in the Arts." Other members of the council have endeavored to make a study of related phases of work in their particular department. Among these we find "The Manual Training Room and Its Equipment" and "Woodworking for Country Schools" (Michael W. Murray); "The Principles of Design" and "Constructive Design" (Ernest Allen Batchelder); "Clay Working in the Schools," "Representation in Three Dimensions," "Centres of Interest in Hand Work" (Cheshire Lowton Boone); "Graphic Expression in Childhood," "Constructive Work in the Primary Grades," "Some Phases of Constructive Work in the Grammar Grades," "Design in the Primary Grades" (Julia C. Cremins). Other articles have appeared as follows: "The Supervisor as an Influencer of Public Taste"; "Art and School Festivals": "Upon the Teaching of Design" (James Hall); "Principles of Teaching Constructive Design"; "State Supervision in Drawing"; "The Professional Schools of Paris" (Henry T. Bailey); "The Relation of Art Education to the Pupils' Needs" (Theodore M. Dillaway); "The Meaning and Aim of Art Education" (Alfred Vance Churchill); "The Art Department of the Normal School" (Elizabeth H. Perry); "Applied Art in the High School (Mabel E. Stock); "Training in the Arts from the Standpoint of the Grade Teacher" (Annette J. Warner); "The Manual Arts in Extension Schools" (Solon P. Davis); "The Stereopticon in the Art Course," "The High School Course in Drawing" (Fred H. Daniels); "Normal Course in the Manual Arts," "The Relation of Public Schools to Museums of Fine Arts" (Walter Sargent); "The Educational Value of Japanese Art" (Arthur W. Dow); "School Room Decoration" (Frederic Lynden Burnham); "Children's Constructive Instincts," "Relative Values in Art Instruction" (Ernest B. Kent); "The Manual Arts in Vacation Schools" (Stanley H. Rood); "The Teaching of Lettering," "The Furnishing of the High School Drawing Room" (Harold Haven Brown); "Educational Aspects of the Manual Arts" (Victor I. Shinn); "The Development of School Handicraft" (Willis B. Anthony); "Toy Making as a Form of Constructive Work" (Albert W. Garritt). Each year there

also appears an annotated bibliography containing an exhaustive catalog of books and articles on the manual arts which have been published through the year. This bibliography has been prepared by Miss Louisa Pierce for several years. In 1907 another member of the Council, Miss Lillian Dearborn, assisted in its preparation. It may be of interest to add that the Council's "Year Books" have found their way not only to the insular possessions of the United States, but to Europe, Australia, South Africa and the Far East. Of the seven volumes which the Council has published, the first and second are now out of print.

LOCAL ORGANIZATIONS.

There are several State organizations formed for purposes similar to those which govern the Eastern and Western Associations. These associations hold annual meetings where papers are read and discussed, and the programs are made out on the same general lines as are those of the larger gatherings. Among these State associations are those of Massachusetts, New York, New Jersey, Illinois, Louisiana and California.

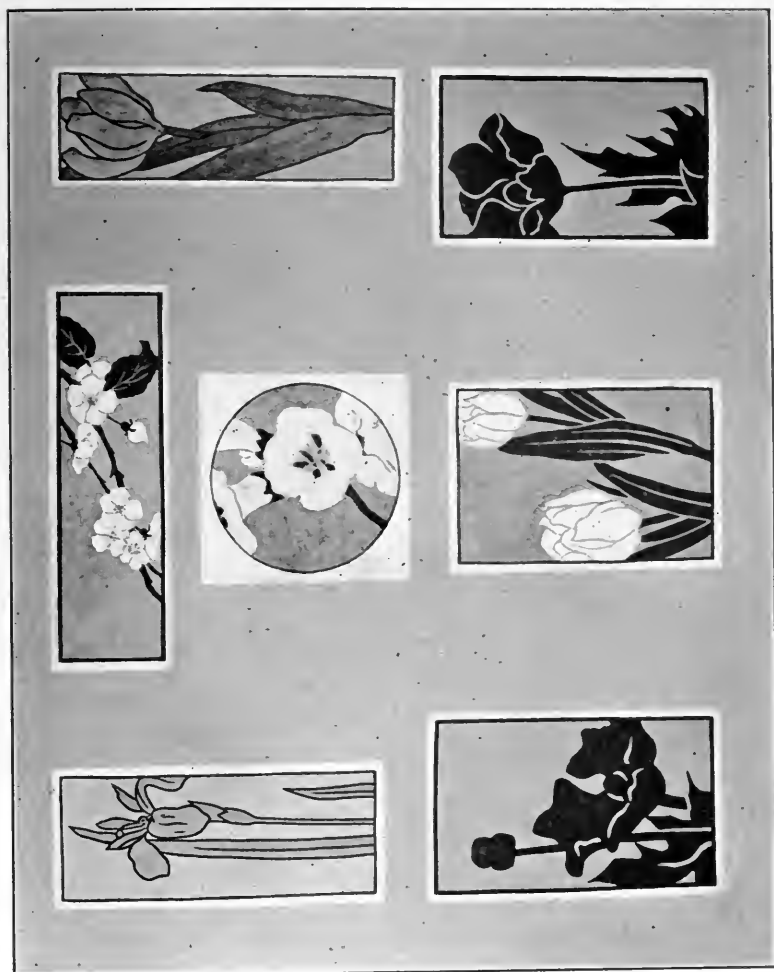
THE MASSACHUSETTS INDUSTRIAL ART ASSOCIATION.

This body is now twenty-five years old. Meetings are held yearly, where papers pertaining to subjects of vital importance along art lines are read and discussed.

THE TEACHERS' ART CLUB OF NEW HAVEN, CONN.

This club came into existence in 1905, having for its object the advancement of its members in power of artistic expression and appreciation and the promotion of higher standards of art education in the public schools. This association admits all teachers of New Haven to its membership.

The executive committee of this organization makes arrangements for the formation of classes in drawing, painting and design; it selects the instructors, advertises the courses, and perfects all details of the work. The same committee makes out the programs for the bi-monthly meetings, at which lectures and addresses are given on topics of interest in the school room. There follows a list of the courses given during the fall term of 1907: Blackboard illustration; nature work in water color;



FLOWER COMPOSITION, JUNIOR CLASS, TEACHERS COLLEGE, NEW YORK, N. Y.

nature work in pencil and crayon; the use of flower forms in design; constructive work for intermediate grades. Courses similar to these are given each school term, and in addition a series of round table conferences are arranged for each school year. The round table discussions include considerations of the provisions of the course of study for the particular year chosen. Samples of the best work produced in the grades of that year are shown from time to time, as a stimulus to a higher order of work.

HIGH SCHOOL DRAWING TEACHERS' ASSOCIATION, NEW YORK CITY.

The meetings of this association are held four times a year. At these meetings practical phases of art work in the high schools are considered. Informal talks are given by the members on the several high school art subjects, each one illustrated by pupils' work; general discussion follows. During the past year special attention has been given to design in its application to block printing, stenciling, bookplates, brass and copper work, embroidery and bookbinding.

SCHOOL CRAFTS CLUB, NEW YORK CITY.

This is an association of men who are engaged in teaching the arts of drawing, construction and design in public and private elementary and high schools in New York and vicinity. The meetings occur four times a year, at which short papers are read dealing with the problems relating to constructive work in various materials and other topics of general interest. These papers are discussed. Exhibits of school work are frequently shown.

TEACHERS' ART CLUB, NEW YORK CITY.

This club, composed of supervisors of drawing and teachers in the public schools, was organized in February, 1900, for the purpose of promoting the interests of art instruction in the public schools; to further the culture and taste of its members along æsthetic lines; and to cultivate among them, through professional and social intercourse, a mutual sympathy and aid.

Under the auspices of the Teachers' Art Club public meetings have been held at the Metropolitan Museum of Art and at the hall of the Board of Education. Some of the recent addresses given were on the

following subjects: "Figure Composition in Design" (Alphonse Mucha); "Japanese Prints" (J. P. Haney); "Some Pictures in the Metropolitan Museum of Art" (A. T. Van Laer); "Sculpture" (Gutzon Borglum); "The Technique of Painting" (F. de Haven); "Rembrandt" (F. N. Levy).

LOUISIANA ART TEACHERS' ASSOCIATION, NEW ORLEANS, LA.

This association was founded in 1897, and the active members now number thirty. The club is doing good work in the city and helping in many ways the art side of school work.

ASSOCIATIONS INTERESTED IN BEAUTIFYING SCHOOL BUILDINGS.

BOSTON PUBLIC SCHOOL ART LEAGUE.

This society deserves mention, though no longer doing active work under this title, because it was one of the first societies in the United States to realize the importance of artistic decoration in the public schools.

The work began in Boston in 1871 with the decoration of the assembly hall in the Girls' High School. In 1883 the Boston School Committee asked for such assistance as would aid toward a movement in line with that undertaken by the English committee headed by John Ruskin. In May, 1892, by the energy and work of Ross Turner, the Public School Art League of Boston was formed, and a number of rooms in various school buildings were decorated with appropriate casts and photographs. The Gilbert Stuart School contains many notable works of art purchased through the endeavors of this club. The art committee of the Twentieth Century Club of Boston is still carrying on good work in keeping art subjects prominently before the citizens of Boston and vicinity.

CHICAGO PUBLIC SCHOOL ART SOCIETY.

The city of Chicago, whose rapid growth has made its educational problems somewhat difficult, is, nevertheless, doing much to make its school buildings and school grounds attractive. Many citizens, as well as teachers, have become members of the Chicago Public School Art League, which was founded in April, 1894.



COMPOSITION, NORMAL DEPARTMENT, ART INSTITUTE, CHICAGO, ILL.

Since the organization of this society pictures and casts have been placed in about one hundred schools.

Lecture courses and art talks are given at frequent intervals in the school buildings to teachers and pupils. These courses, usually illustrated by stereopticon views, have become a most valuable feature of the society's work.

Small libraries of art works have been placed in some of the schools, and every effort is made to supply the constantly increasing demand for the loan of pictures. In more than one instance the loan exhibition has been so missed by the school after its removal that funds have been raised to secure pictures to fill the void. The chief work of this society during 1907 was the collection of eighty pictures for the John Worthy School, a reform school for delinquents.

PUBLIC SCHOOL ART LEAGUES, DENVER, COLO.

There are ten of these leagues in the various school districts of Denver, with a membership of about one thousand. Their object is to decorate the schools with works of art and to encourage an interest in art matters.

In November, 1898, the Committee on Pictures for Public Schools, of the Woman's Art Club of Denver gave an entertainment, and presented one-half of the net returns to the six school art leagues then in existence. Each league received sixty-two dollars at that time, to be spent on pictures and casts. Altogether the leagues have spent eighteen hundred dollars in decorating the schools of Denver. Eighteen rooms have been completed, and thirty more are in the course of decoration.

PUBLIC SCHOOL ART SOCIETY, EVANSTON, ILL.

Since 1901 the art committee of this society has been allowed by the school authorities to supervise the color schemes for all the new buildings and to select the colors for redecorating the older schoolhouses. The society has purchased pictures and casts, and these have been hung with reference to space, to light, and to color surroundings. A carefully considered plan for hanging baskets of flowers and for placing window boxes has been carried out in many schools where before have appeared ill assorted and unsightly pots, boxes and cans. A mural decoration by

Charles Francis Browne, the gift of Mrs. Starkweather, a prominent citizen of Evanston, is soon to be placed in the Dewey School.

PUBLIC EDUCATION ASSOCIATION, NEW YORK CITY.

This association, interested in general educational problems, has appointed several committees to study school conditions and to assist in beautifying school rooms. These committees are as follows: Committee on school decoration, picture circulation, art committee, portfolio committee.

During 1905 and 1906 the art committee, under the chairmanship of Mrs. Lawrence F. Abbott, spent one hundred dollars for large pictures and casts for one school. Some years ago Mrs. John L. Wilkie planned a comprehensive scheme of decoration for some half dozen schools, and secured the co-operation of Mr. Felix Warburg, who paid for the decorations. During 1905-6 Mrs. Wilkie spent one thousand dollars on five casts and one hundred and two large framed pictures for one of the new school buildings.

PUBLIC SCHOOL ART LEAGUE, HOUSTON, TEXAS.

This league has at the present time about three hundred pictures and casts placed in the schools; these are chiefly reproductions of old masters. Early in the present year three hundred and fifty pictures were ordered, and these will soon be hung. A folio committee provides a collection of unframed mounted pictures, which are taken from school to school, remaining in each for a period of one month.

PUBLIC SCHOOL ART LEAGUE, WORCESTER, MASS.

The Worcester Public School Art League was organized in 1895 by the school committee. The league aims to encourage more extended and more artistic decoration of school rooms and also aims to interest the people in securing more artistic surroundings for the schools. The league acts as an advisory board whenever its assistance is desired by teachers or pupils. Exhibitions of materials suitable for decorating the school rooms have been held, and talks have been given by the president of the league, Mr. Frank H. Darrah, and others; these lectures have been illus-

trated by lantern slides. A pamphlet called "School Decoration" has been issued by the league, giving suggestions for the beautifying of school grounds and the decoration of school rooms. To interest both teachers and pupils in making their school grounds more beautiful, prizes have been offered by the league for the greatest improvement in the appearance of school yards. This has greatly stimulated the schools in the planting of suitable vines and shrubs and in giving the grounds more intelligent care.



HAND BUILT POTTERY AND INLAID CLAYS, SENIOR CLASS, TEACHERS COLLEGE, NEW YORK, N. Y.

EDUCATIONAL WORK OF THE ART MUSEUMS.

BY FLORENCE N. LEVY.

ART museums as we know them today are about a century old and the public schools, as they exist in the larger cities of the United States, date back no further. Many educators scarcely realize that any connection exists between these two factors, but this relation is coming to pass. Its underlying purpose is the cultivation of an appreciative public, one that shall demand more beauty in the streets and more attractiveness in the homes.

To many the term "art education" implies only the training of the artist; in reality, the most important art education consists in cultivating an appreciative public. Talent is given to few, and genius is found in a still smaller number, but all may enjoy, if only a little time and care are given to the cultivation of the æsthetic sense. Limiting the present study to the arts that appeal through the sense of sight, it will be found that America has produced painters, sculptors and architects of high rank, but, in the words of a recent lecturer, "the demand does not equal the supply."

Comparatively little can be done to develop the æsthetic sense in the adult, but if the children of today are given the proper guidance the next generation of citizens ought to be truly "cultivated" in the sense that President Butler, of Columbia University, implied when he said: "We should no longer think of applying the word 'cultivated' to a man or woman who has no æsthetic sense, no feeling for the beautiful, no appreciation for the sublime. We should see to it that the æsthetic inheritance is placed side by side with the scientific and the literary in the education of the human child."

Experts differ widely as to the functions of an art museum. These may be briefly stated as: 1, investigation; 2, instruction; 3, inspiration. In the first the material is arranged chiefly for the expert. The second

makes a special effort to help the artist, the collector, and the "amateur," in the true sense of that abused word. The South Kensington Museum in London is one of the best in this class; in addition to the work carried on within its own walls, it lends exhibitions to some three hundred and fifty art schools and ninety county museums.

The third class lays special stress on the selection of choice examples and their effective display for the benefit of the public. The Manchester, England, Art Museum, in carrying out a policy of this kind, states that "instead of satisfying the admiration of nature and love of art, it aims to awaken them." What is known as the "Boston Idea" in museum management belongs to this class. Its purpose has been described in the "Burlington Magazine" of April, 1906, as follows: "Only the finest objects as measured in the scale of beauty would be shown. Reproductions would be barred, both on account of their inherent defects and because of the confusion they produce in the mind of the untrained visitor when they are shown side by side with originals. Here æsthetic would have preference over scholastic considerations. The belief is, that fine objects of art convey their own message, and should be enjoyed without fatigue and the confusion arising from less attractive associations. For the student there would be separate rooms, with the objects well classified and conveniently arranged and with special facilities for study."

The first public conference of museum officials ever held in Germany, and possibly the first ever held in Europe, was that at Mannheim on September 21 and 22, 1903. It was convened by the Centralstelle für Arbeiter-Wohlfahrts-einrichtungen, an organization for social work that has headquarters in Berlin. About two hundred people attended, of whom over fifty were practical museum officials from all parts of Germany, with half a dozen from Switzerland, Austria, and England.

The object of the conference was to discuss the ways by which museums could bring themselves into touch with the working classes. The gradual change in the nature of museums was traced by Dr. Jessen, of Berlin, who dealt with museums of fine and applied art. In Bremen, it was said, visits to the museum were obligatory for the school children, who afterwards were made to write essays on what they had seen. Dr. Wandollek, on behalf of Dr. A. B. Meyer, of Dresden, described the efforts of the American museums in the direction of bringing art to the service of all, especially as regards children. "American citizens now

demand that the museums make themselves useful in as many ways as possible and continually provide incentive to observation and study."¹

Dr. Leisching, of Vienna, told of the establishment by the Austrian Government of a circulating museum department which sent art collections to towns that had no permanent museum and arranged for lectures on these exhibitions by teachers at the high schools.

Professor Grosse, Director of the Art Museum at Freiburg, pointed out very clearly that one should not confuse the scientific study of art with the faculty of appreciating beautiful works of art, which latter was the need of the lay public. Dr. Schmid, of the Bavarian National Museum, urged the value of the small local museum for the encouragement of an art connected with the life of the people. Dr. Kautsch (Halle a-S.) spoke on guides to, and lectures in, art museums. "The aim of these should not be," he said, "to give a diluted history of art, but to teach people to see; not to instill theories, but to evoke a conception of form; to create artists and artistic craftsmen, not to stifle the artistic faculty under the weight of learning that oppresses our so called cultural class."²

The American Association of Museums was organized at a meeting held in New York at the Museum of Natural History on May 15, 1906. The membership includes a preponderance of scientific museums, but the director of the Art Institute of Chicago, William M. R. French, was elected president in June, 1907. It is understood that a chapter of art museums will be formed.

Only a few articles on general matters of museum policy have appeared in the current American magazines, and these have scarcely touched on the art museums. The United States National Museum's annual reports contain many valuable documents, but here also art has been almost neglected, and it is only within the past two years that the existence of a National Gallery of Art has been recognized as a part of the National Museum. Reference must be made, however, to two important articles on art museum management that have been widely quoted, namely, those by Edward S. Morse and George Brown Goode.

The first public discussion in this country on the "Methods of Using Art Museums" consisted of a series of short articles in the "Art Bulletin"

¹These "Studies of the Museums and Kindred Institutions," by Dr. A. B. Meyer, were published in the Report of the United States National Museum for 1903, pp. 311-603.

²"Museums as Places of Popular Culture," in "Science," Vol. 19, 1904, p. 610.

of February 16, 1907, covering the following topics: "Art Museums the Fashion," by Charles de Kay, art editor *New York Times*; "The Art Museums and the Public Schools," by James Parton Haney, Director of Art and Manual Training for the Boroughs of Manhattan and the Bronx, New York City; "Facilities for Students at the Metropolitan Museum"; "Library and Class Room," by W. M. R. French, Director of the Art Institute of Chicago; "Sunday Talks at the Detroit Museum"; "Trained Attendants in the Art Galleries," by Walter Scott Perry, Director Department of Fine and Applied Art, Pratt Institute; "Functions of the Art Museum," by Charles M. Kurtz, Director Albright Art Gallery, Buffalo, N. Y.; "Handbook of the Boston Museum of Fine Arts"; "Art as an Aid in the Study of History," by Mrs. Annie Nathan Meyer; and "Boston's Committee on the Utilization of Museums of Art by Schools and Colleges."

The present active co-operation between the art museums and the public schools of the United States is largely due to the initiative of M. S. Prichard, at one time assistant director of the Boston Museum of Fine Arts and later secretary of the Committee on the Utilization of Museums of Art by Schools and Colleges. In an article on "The Museum and the Public School," in the *Burlington Magazine* of March, 1907, Mr. Prichard makes the following statement: "It is a common observation of those who are engaged in museum work and those whose studies have led them into public galleries, that few visitors understand the objects they see there. * * * The figures of the turnstiles testify to the desire of the public to see and understand, not to satisfaction experienced. However serious may be the task of making museums more profitable to the men and women of today—and that was the problem discussed at the Mannheim conference in 1903—is it out of the question to render the experience of their successors more fruitful? To approach them while still at school, to introduce pupils to the museums of art, to suggest the meaning of the creations of artists, is this an impossible or fruitless task? In this way may we not prepare the eyes of the next generation and train it for independent observation?"

Mr. Prichard goes on to describe how this result may be obtained. "The direct methods—those in which reliance is placed on original works of art, as far as may be—are three. The first consists of lectures in the museums, either formal courses or informal, peripatetic conversations



COSTUME DESIGN, SCHOOL OF DESIGN FOR WOMEN, PHILADELPHIA, PA.



to small bodies of students, where the aim is to awaken or stimulate attention rather than to teach. * * * Second, 'docents,' or trained guides, may be maintained in a gallery to explain its treasures to visitors; they may also speak in schools and explain their remarks by showing the originals in the museum when the classes visit it." This docent system has been established at the Boston Museum.

"The third direct method is the traveling exhibit. This carries the museum to the school instead of bringing the school to the museum. The system of lending objects to provincial museums and art schools is highly organized by the Victoria and Albert Museum in London, but those favored are the technical schools. The proposal here would be to encourage the understanding rather than the creation of works of art, and traveling exhibitions would be intended for the ordinary and not the special school."

In the United States several State art societies have been established for the purpose of sending circular exhibitions to towns and cities that have no permanent museums. The Utah Art Institute was established by an Act of the Legislature of Utah dated March 9, 1899, whereby an annual appropriation of one thousand dollars was provided for "a municipal art collection that may be loaned to different parts of the State; for an annual exhibition of both the fine and the applied arts, not to be held in the same city twice in succession; and for an annual prize of three hundred dollars for the best painting by a Utah resident artist." The Minnesota State Art Society was established in 1903 by an Act of its State Legislature which granted an appropriation of two thousand dollars a year, and the State of Washington was the third to follow this plan.

Of the indirect modes in which assistance is rendered by reproductions of works of art, may be mentioned the issue of printed lectures with stereopticon illustrations, in the way most successfully practised by the Musée Pédagogique in Paris, where some forty thousand lectures with lantern slides are sent out annually. Small, inexpensive, but good photographic reproductions of works of art may also be made for this purpose.

The 1907 "Year Book" of the Council of Supervisors of the Manual Arts has a chapter on "The Relation of Public Schools to Museums of Fine Arts," by Walter Sargent, Supervisor of Drawing and Manual Training in Boston. "The value of such collections," he says, "should be estimated not chiefly by the comprehensiveness of the catalog, nor by the

money that has been expended, but rather by the increase of æsthetic enjoyment and of higher standards of taste which a museum produces in the community. In realizing this value the community as well as the museum has a part to perform. A high degree of artistic appreciation is rarely attained without definite training in that direction. Educators are coming to believe also that the number of people in whom a moderate amount of training would awaken and develop sincere æsthetic appreciation is probably much larger than has generally been supposed, and that the public schools may find in the opportunity offered by museums, a potent factor in bringing about this development."

The article is illustrated with reproductions of the pages of a chart on "The Masterpieces of Greek Sculpture," originally designed by Henry T. Bailey. These embody illustrations of objects at the Boston Museum selected by Miss Anna B. Thompson, instructor of history at Thayer Academy, South Braintree, Mass. They show not only the chronological arrangement of works of sculpture, but the chronological relation of these to the temples. The works are grouped not only by masters, but by schools, and the relation of one school to another is indicated by conventional lines and relative positions of the examples.

THE WORK OF AMERICAN ART MUSEUMS.

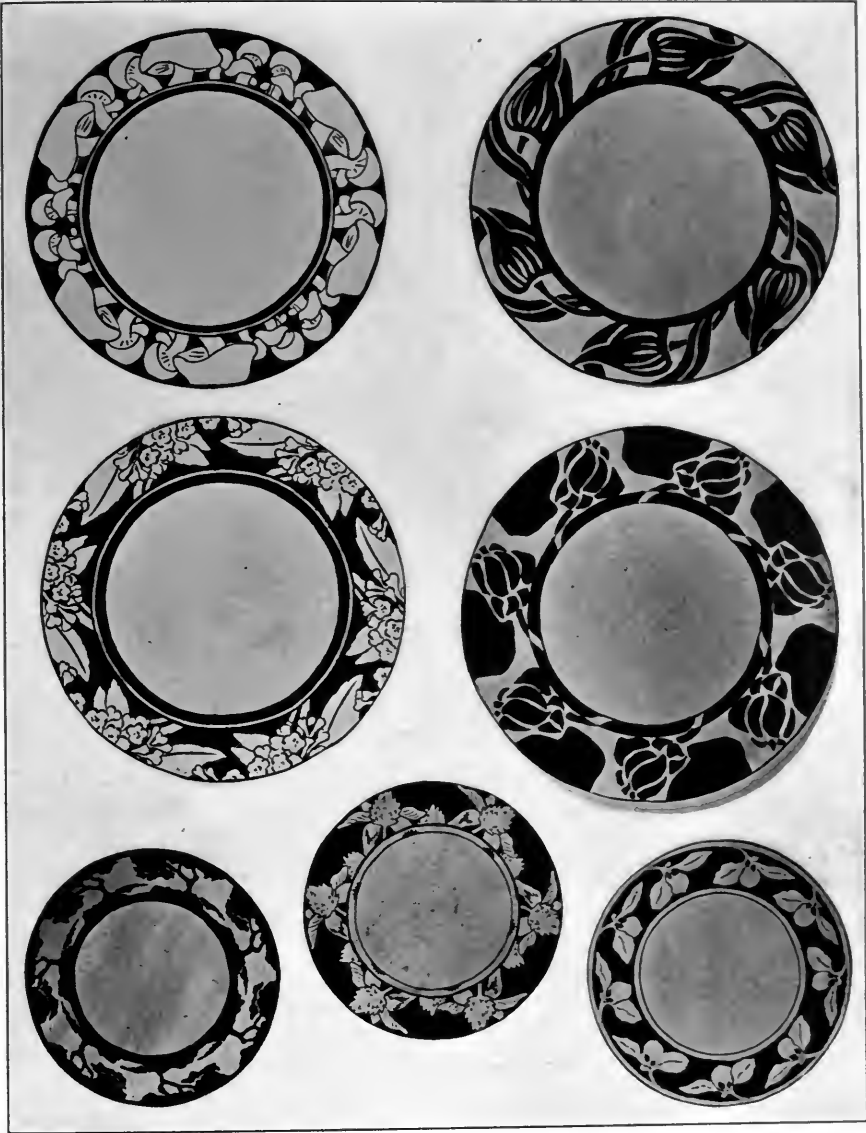
An Oriental saying states that the distance between the ear and the eye is small, but the difference between hearing and seeing is very great. The usual public school methods have depended entirely on the child's learning through hearing. Now the other senses, those of sight and touch, are being used, and impressions made upon one sense are reinforced by the others. The museum is used to verify the facts learned in school.

The following pages will show what the American art museums are doing, and can do, to help the public schools to use their collections to the best advantage. The cities are treated separately and are arranged alphabetically:

MUSEUM OF FINE ARTS, BOSTON, MASS.

Arthur Fairbanks, Director.

The first museum in the United States to undertake in a systematic way to make its collections directly available to the public, was the Boston



APPLIED DESIGN, NORMAL CLASS, PRATT INSTITUTE, NEW YORK (BOROUGH OF
BROOKLYN), N. Y.



Museum of Fine Arts. Today it is the most active in offering to teachers opportunities to become acquainted with its collections and to make them available for the use of their classes.

In 1906 a Committee on the Utilization of Museums of Art by Schools and Colleges was formed, with President Eliot, of Harvard, as chairman, and M. S. Prichard as secretary. This committee was the outgrowth of work begun some six years before. A course of six lectures on art subjects was given at Huntington Chambers Hall by such well known authorities as Herbert Langford Warren, George Santayana, W. P. P. Longfellow, John LaFarge, and Walter Sargent. This course was planned particularly for teachers in colleges and public schools, but the lectures were open to all on payment of a small fee, the desire of the committee being to encourage a wider and closer acquaintance with objects of art.

Three classes were held at the Boston Museum of Fine Arts under the auspices of Simmons College, similar in character to those arranged by the college during the past three years. Each course consisted of ten lectures, that on "Greek Art" being given by Sidney N. Deane, Assistant Curator of the Department of Classical Art at the Museum; "Sculpture of the Italian Renaissance," by John O. Summer, Associate Professor of History at the Massachusetts Institute of Technology; "Painting," by Alicia M. Keys, whose talks treated of ten pictures by ten different artists, each considered in its artistic and historic relation. These lectures had the great advantage of illustration by means of objects selected from among the finest of the Museum's possessions, objects impossible to use in a lecture room outside the museum building.

It was later found advisable that the Museum establish its own Advisory Committee on Education, "to consider plans for lectures, conferences, publications and any other means by which the objects in the Museum may be better understood and more fully appreciated by the public." Accordingly, at the annual meeting on January 16, 1908, President Eliot was made chairman of this Committee on Education.

The report of Dr. Fairbanks on this educational work of the museum places it under four headings.

1. Lectures on the history of art, which have been given in the Museum for nearly ten years, although not under the direct auspices of

the Museum. The purpose of these courses has been to shed light on the collections from the standpoint of the general history of art; in other words, the emphasis has been laid not on the "history," but on the "art," as exemplified in objects in the collections. Recently the lectures have been in a measure subordinated to other forms of exercises designed to stimulate the activity of those who take the courses. These are fully explained in Miss Keyes' notes on her methods. More than half the pupils in the courses have been teachers in Boston and vicinity.

2. Conferences for teachers have recently been organized to promote acquaintance with the Museum and to develop a closer connection with the schools. The aim is to reach teachers of history and literature as well as teachers of art. Recent meetings of this kind were those held on January 4, 1908, when Dr. Denman W. Ross gave a talk on "Technical Training and Appreciation" to the supervisors and teachers of drawing and manual training in Boston and the neighborhood, and again when on January 24th a number of teachers of art and history met the director in the picture gallery. A loan exhibition of Dutch and Flemish pictures was opened on this occasion.

3. The "docent" system was inaugurated in 1907. This consists of the free privilege of intelligent and trained companionship through the galleries for either parties or individuals. The aim is to bring the visitor into intelligent touch with the objects of art. The docent is not a professional guide, nor yet a teacher, but he aims to stimulate an appreciative interest in some few objects on the part of each visitor. There are now four docents, who give more or less time to this work. Appointments with the docents may be made at the door or by letter. From October 1, 1907, to the end of the year the services of two docents were called for by four hundred and thirty-seven persons. The Public Library has arranged for regular visits by parties of library assistants, and the Massachusetts Normal Art School has made stated engagements for its students.

4. Gallery talks have been inaugurated during the winter of 1908. These consist of a series of conferences by the curators and others, who speak on particular objects in the Museum. The first one, by Sidney N. Deane, Assistant Curator of Classical Art, on the "Marbles of the Bartlett Collection," was given at 2.30 on Thursday, January 9th, and the demand for tickets was so great that it was necessary to repeat it on the



LANDSCAPE COMPOSITION IN TWO VALUES, TEACHERS COLLEGE, NEW YORK, N. Y.

11th and on the 14th. These Thursday conferences have become a regular feature.

The class room, inaugurated in 1906, is fitted with a lantern and blackboard, and in addition to its being used by staff lecturers for the teachers' courses, it may be used by outside teachers for their classes. These teachers have been assisted in preparing exhibitions here of objects in various parts of the Museum that would help to illustrate their subject. During 1907, one hundred and sixty-eight lectures were given in the class room to 3,263 auditors.

During 1906 the Museum lent a small collection of art objects to Smith College, Northampton. The objects included chiefly prints and textiles not likely to be needed for exhibition in the near future, but valuable in connection with the teaching of the fine arts. In the 1906 report of the Museum the temporary director, J. Randolph Coolidge, Jr., stated in this connection: "It is not too much to say that loans of objects not needed for exhibition in our galleries, to educational institutions that will cherish and use the objects lent, are a benefit alike to the borrower and to the lender, an opportunity of service to a more distant and more receptive public than this Museum can expect to reach in any other way." The Print Collection contains a number of duplicates, a list of which is kept, and these are available for exchange with other museums. The library contains about thirteen thousand books and pamphlets, about twenty-five thousand photographs, and about one thousand lantern slides. These are occasionally lent to teachers and advanced students.

An illustrated handbook of three hundred and twenty-three pages with four hundred illustrations is published and sold for fifty cents. It is carefully worked out on the principle that it shall assist the visitor to see the objects exhibited, furnishing him only such information as helps toward this end. Separate sections, sold for fifteen cents each, are: Egyptian Art, Classical Art, Western Art, Pictures, Various Collections including Textiles, Chinese and Japanese art. A "Bulletin" is published bi-monthly by the Museum, in which new accessions are discussed. Many of the objects have been photographed, and the 5x7 inch size are sold for thirty-five cents each. Half tones of some of the objects have been prepared.

While little is done directly by the Museum for the public school pupils, during 1907 the record of free tickets for educational purposes

shows that five hundred and ninety-one tickets were issued to teachers in the public schools, giving admission with their pupils; seven hundred and eighty to classes for use by any pupil; nine hundred and fifty-one to instructors in colleges and schools; eight hundred and forty-five to special students, and seventy to classes consisting of a large number of pupils.

The following reports indicate the way in which the Museum is being used by some of the teachers:

An Experiment in the Relation of High School Girls to the Museum of Fine Arts, in 1906.

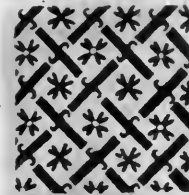
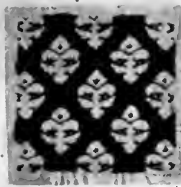
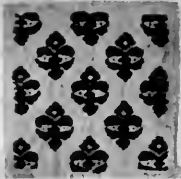
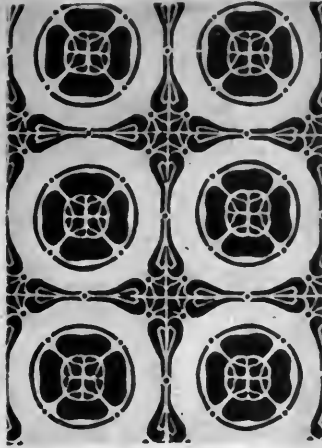
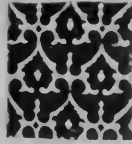
A class of twelve high school girls, chosen by the drawing teachers of twelve high schools, met me six times at the Museum. This was arranged by a lady desirous of deepening the relation between schools and museums. Only one picture (chosen for beauty that would escape an untrained eye) was studied each week. These pictures were by different artists, in order that a broader conception of ideals and methods of painting might be given.

First came my lecture, illustrated by prints, photographs, textiles, and books, selected by me and sent to the lecture room from different departments. Then we went to the picture itself in the gallery, and made maps of its composition and pencil notes of its color relation, in silent, active observation. I went constantly from one girl to another, helping each to see significant parts, and not unimportant details, deepening their perceptions by the more concentrated attention involved in drawing.

These notes I took away, to study the needs of the pupils. During the week each one made a color sketch from memory. This the pupil brought to compare her own color with the picture before the next lesson, which insured one visit to the picture alone, and exercised her color memory. One color seen in other colors, as blue in shadowed bricks, or orange in green trees, was studied during each week to help her to see relative color.

The subjects of the lessons were as follows:

I.—*Rembrandt, "Portrait of His Father."* His power of translating prose into poetry, his knowledge of the laws of sacrifice of color, his concentration of color in light, were shown. For illustrations there were



STUDIES FROM TEXTILES, NORMAL COURSE, FRATT INSTITUTE, NEW YORK (BOROUGH OF BROOKLYN), N. Y.

rough drawings by him containing the essentials of pictures desired in these maps.

II.—*Turner, "Quilleboeuf."* Pervasive color, land and water responding to changing skies, with man subordinated.

III.—*De Hooghe, "The Interior."* The light intensified by shadowed colors, compared with Rembrandt's lighted colors.

IV.—*Velasquez, "Don Balthazar Carlos and His Dwarf."* His scheme of color giving each detail its relative importance in shadow and in light. Illustrations—linen, woolen, velvet, lace, armor, plumes—to show the different absorption of light by different materials.

V.—*Monet, "Ravine de la Creuse."* Lighted, colored atmosphere accented by subtle tones, not single colors. Illustrated by photographs, but silk tissues and Syrian glass are better.

VI.—*Bartolo di Fredi, "Assumption of the Virgin."* Symbolic color and form, hierarchical arrangement. Illustrated by missals and Arundel prints.

These six hours were aimed to give that concentrated attention which leads to insight; to show color relations in the girls' own world as well as in pictures; to reveal that training of sight comes by seeing and feeling and thinking in silence, without the distraction of words which can only be introductory; to give standards of color and form not to be obtained from reproductions. As memory, observation, and imagination, faculties exercised by artists in each picture, are latent in the observer, they can be developed in him, though more slowly.

ALICIA M. KEYES.

Art as an Aid in the Study of History.

Nowhere can such a correct idea of ancient life be gained as from the unique collections of terracotta figurines and Greek vases in the Museum. One class produced a whole series of scenes in the life of a Greek, from the cradle to the grave, from these original sources. The bronzes again bring us close to the life of the ancients, and we learn how artistically beautiful were even the simplest and commonest articles of everyday use—bowls and cups, door fastenings, mirrors, lamps, and my lady's toilet box with its interesting contents.

Recently one of our pupils wrote an interesting account of her "Visit to the Museum of Fine Arts" for our school paper, mentioning the objects especially interesting to students of ancient history, and illustrating it with a plan of the galleries, which will serve as a guide to newcomers who do not know just what to look for.

FLORENCE EUGENIE LEADBETTER.

West Roxbury High School.

I send the pupils in with written directions, asking them on their first visit to examine, not the whole of the first Greek room, but reproductions of the lions over the Gate of Mycenæ, the fragments from the "Treasures of Atreus and Minyas," and contents of the showcase containing the Mycenæan cups, etc. They draw half a dozen objects. This is in place of a regular history lesson, so they hand in a report embodying their observations and illustrations. Then this work is taken up at the next recitation. The reports I have just received show me that several of my poorest pupils can observe closely, and do work at first hand, if they cannot "learn from the book."

BLANCHE G. WETHERBEE.

Brookline High School.

It is upon the teaching staff that our chief efforts have been concentrated. For the purpose of making them acquainted with the Museum collections we have given them, three times a year, for three successive years, illustrated lectures on Egyptian Art, Greek Vase Painting, Greek Sculpture, Japanese Prints, the Textile Collection, Engravings and Painting.

The ideal plan, now being put in operation, would be for the Museum to have a full collection of lantern slides of important objects in the Museum. These slides could be loaned to the schools, and lectures could be given at the schools either by the docent or the art instructor of the town. Following such a lecture the students could be invited to visit the Museum, and under the guidance of a docent study the objects with which they had already become familiar through the slides.

These could be sketched and a report made from actual observation of the object. Such reports and sketches—of vases, coins, or statues—



PANELS FOR REREDOS OF THE ALTAR OF THE CHURCH OF THE ANNUNCIATION, PHILADELPHIA,
Painted by Students of the School of Design for Women, Philadelphia, Pa.

could well connect with the student's special field of interest—literature, the languages, civics, history, manual training and art.

IRENE WEIR.

ALBRIGHT ART GALLERY, BUFFALO, N. Y.

Charles M. Kurtz, Director.

No systematic work is done in connection with the schools, but visits from teachers and pupils of the public schools are encouraged, and the director, or his assistant, frequently explains certain phases of art as exemplified by the collections. There is an auditorium where lectures are given from time to time by instructors of the Art School and others; the director lectures occasionally to clubs and other organizations. "Academy Notes" is published monthly and gives information regarding new acquisitions and the frequent current exhibitions. These exemplify the highest grade of modern art in all its various phases.

ART INSTITUTE OF CHICAGO, CHICAGO, ILL.

W. M. R. French, Director.

The Fullerton Memorial Hall, seating about four hundred and seventy-five, is in daily use for lectures by the instructors of the Art School, by University Extension lecturers, and other specialists. These lectures are chiefly for the benefit of the students in the Art School and for the members of the Institute and their families.

All the public school teachers of Chicago, six thousand or more, hold tickets to the Art Institute, admitting them at all times. Wednesday, Saturday and Sunday are free, but groups of pupils from the public schools or other schools, with their teachers, are admitted free at any time.

The Ryerson Library is well equipped, and contains about five thousand books, twenty thousand photographs, and some five thousand lantern slides. The photographs and slides are occasionally lent to teachers and clubs. Under the library is the library class room, which may be used by classes or groups at any time, and is constantly in demand.

There are no official lecturers or guides on the staff, but guides are often furnished for groups of people in the galleries. These are occa-

sionally furnished free; sometimes they are paid for. Some of the Art School lecturers take their audiences through the galleries from time to time, and the Municipal Art League has a monthly gallery tour. None of these, however, are planned with special regard to the needs of the public school teacher.

MUSEUM OF ART, DETROIT, MICH.

A. H. Griffith, Director.

The special feature consists of the Sunday talks on art, travel, and kindred topics given by the director at 2:30 throughout the season in the well appointed auditorium. They are usually crowded and often overflow into the galleries. The talks are the outgrowth of a passing remark made by the director some years ago to a group of children who gathered around him in one of the galleries and begged for information. This lecture hall, opened in 1905, may be used free, for anything of an educational character. When the director is notified in advance, short talks are given to teachers, classes, and clubs, either in the galleries or in the auditorium. On request, the director or his assistant will visit schools or clubs and give a short talk.

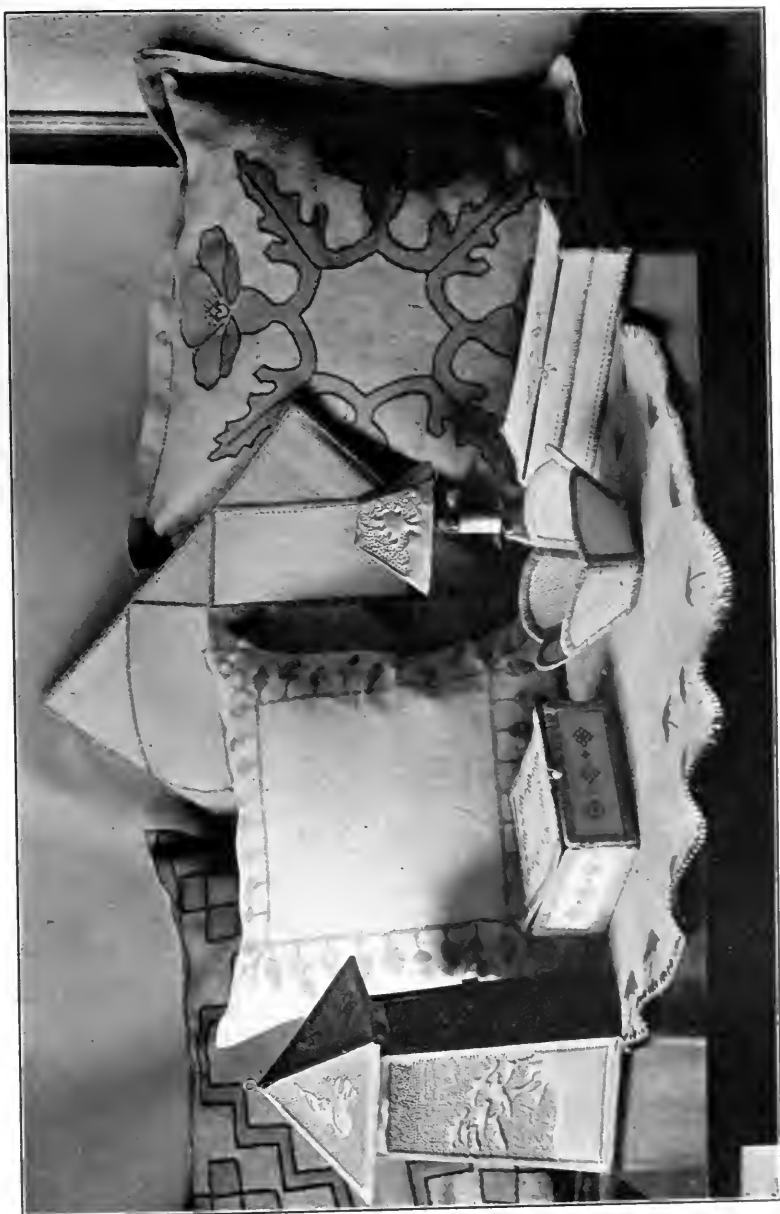
The gallery attendants are given every opportunity to secure information about their departments, and they serve as guides for visitors in the galleries. Exhibits, books, photographs and lantern slides are lent to schools and study clubs, under certain conditions. Every possible assistance is given to the public school teachers, and the public school children are welcome visitors, to whom the director devotes much of his time.

JOHN HERRON ART INSTITUTE, INDIANAPOLIS, IND.

William H. Fox, Director.

Although the Museum was only dedicated in November, 1906, a broad policy has been adopted toward the pupils of the public schools. Lectures are arranged for them, and the children are encouraged to come to the Museum.

There are about one hundred books, and these will be lent to teachers and study clubs.



APPLIED DESIGN, WESTERN STATE NORMAL SCHOOL, KALAMAZOO, MICH.

LAYTON ART GALLERY, MILWAUKEE, WIS.

George Raab, Curator.

Public school classes come to the gallery with their teachers, and a lecture, suitable to their understanding, is given them by the curator.

BROOKLYN INSTITUTE OF ARTS AND SCIENCES,
NEW YORK (BOROUGH OF BROOKLYN), N. Y.

William H. Goodyear, Curator of Fine Arts.

Many courses of lectures that are of special value to teachers are given by the Institute in the heart of Brooklyn, and, in addition, the Museum, situated on the Eastern Parkway, has an auditorium accommodating some twelve hundred hearers. Three courses of special value were given during the season of 1907-1908, namely, ten lectures on "Italian Painting" by Miss Harriette H. Winslow, illustrated by picture note books arranged by the students, besides the usual stereopticon views; twenty lectures on "Art Appreciation" by Dr. Daniel A. Huebsch; and four lectures on "French Painting" by Mr. A. D. Savage.

In the art gallery the system of labeling is specially worthy of note, being unusually full and explicit. There are nine hundred and ten volumes in the art department of the library, between four and five thousand photographs, and about three thousand lantern slides. These are not loaned. In some of the galleries will be found, attached to a desk, certain books referring to that particular collection.

COOPER UNION MUSEUM FOR THE ARTS OF DECORATION,
NEW YORK (BOROUGH OF MANHATTAN), N. Y.

Sarah Cooper Hewitt, Chairman Committee of Management.

The feature of this Museum is its collection of encyclopædic Scrap Books. Over fifty are now available and material is on hand for nearly two hundred more, which are being mounted as rapidly as possible. They include such subjects as animals, architecture, arms, binding, costumes, decorations for fêtes, furniture, lighting, etc. The subdivisions are very full, as, for instance, under "Lighting," candlesticks, candelabra, lanterns, lamps, lustres, sconces, snuffers, torches.

Special facilities are afforded to teachers with classes. Objects will

be taken from their cases and arranged for a particular talk. All objects may be copied or traced.

Some schools make visits to the Cooper Union Museum a regular part of their work, the Manhattan Trade School for Girls having a class every Tuesday morning. The Cooper Union Free Art Classes are held in the same building, and use the Museum both day and evening.

METROPOLITAN MUSEUM OF ART,
NEW YORK (BOROUGH OF MANHATTAN), N. Y.

Sir Caspar Purdon Clarke, Director.

H. W. Kent, Assistant Secretary, in Charge of Educational Work.

The official report from the Metropolitan Museum of Art states that arrangements have recently been made for active co-operation with the public schools of New York City by means of which its collections may be made of practical use in the teaching of art, history, and literature, as covered in the public school curricula.

The general facilities for study afforded by the Metropolitan Museum, in common with other institutions of the kind, include its arrangement of exhibits, its "information desks," its printed material, and the assistance which may be given by the persons stationed throughout the building. In addition, special written information is given at any time to teachers who designate in advance the work which they wish to illustrate.

A class room, with seating capacity of two hundred, and containing apparatus for stereopticon exhibition, has been set aside for the use of teachers with pupils, and may be secured at any time during Museum hours, when due notice has been given in order to prevent conflicting visits. Photographs and lantern slides from the collections of the Museum are sent to the class room when desired, and assistance in selecting those which will be of use in the ground to be covered by the teacher's lecture is gladly given. When the visits of teachers or pupils fall on "pay days" provision is made for their admission without charge.

Direct intercourse between the Museum and the teachers is had from time to time, and during the season lectures on special subjects are given by members of the Museum staff.

For individual study, the reference library of the Museum is open



MURAL DECORATION FOR THE JOHN SARTAIN SCHOOL.

PAINTED BY A STUDENT OF THE SCHOOL OF DESIGN FOR WOMEN, PHILADELPHIA, PA.

during regular hours. The material here comprises about fourteen thousand six hundred volumes of works on art and archæology; from seventeen thousand to eighteen thousand photographs illustrating the history of painting and many important subjects in sculpture, architecture, industrial arts, etc.; and about two hundred and fifty lantern slides illustrating paintings and other objects of art in foreign museums, as well as those belonging to the Metropolitan Museum.

Photographs of Museum objects can be secured at a price of from five cents upward. These range in size from 2x3 to 19x28 inches, and include all objects received since April, 1906, and a large number of those of earlier accession. As rapidly as possible the whole collection is being photographed. Half tone engravings and post cards representing certain paintings in the Museum are also on sale.

During 1907 the New York State Education Department photographed a number of the paintings and sculpture at the Metropolitan Museum. Photographs and lantern slides of these and many other subjects may be borrowed from the division of visual instruction of the New York State Education Department at Albany by any school, institution, or study club in the State of New York which is under the jurisdiction of the department or registered with the regents of the State University. Hand photographs and lantern slides are lent at the rate of one dollar for one hundred for a period of two weeks; wall pictures are lent at the rate of fifty cents a year for each picture.

Besides the regular catalogues, a little printed circular of recent issue is of special use to teachers. This circular gives an index to the collections, a mention of points of unusual interest in the building, and a brief account of the matters in which visiting students are generally interested. A monthly "Bulletin" is published, giving descriptions of recent accessions.

Many organizations have been given facilities in using the Metropolitan Museum. Among these, the Teachers' Art Club, composed of the departmental teachers of art in the boroughs of Manhattan and the Bronx, held a meeting in one of the galleries in the spring of 1907, and four meetings of this club were held in the class room of the Museum in the spring of 1908. The High School History Teachers have had several meetings, when addresses were made by the Assistant Director, Edward Robinson.

Photographs of objects at the Metropolitan Museum have been lent to public schools through the Art Extension Committee. During the special exhibition at the Museum, of sculpture by the late Augustus Saint Gaudens, the group consisted of thirty photographs, half being the work of Saint Gaudens, and the balance representing sculpture by other American artists in the Museum's permanent collection.

THE PENNSYLVANIA MUSEUM AND SCHOOL OF INDUSTRIAL ART,
PHILADELPHIA, PA.

Edwin A. Barber, Director of Museum.

Through the Superintendent of Public Schools, the Museum has extended an invitation to the school teachers of Philadelphia to make use of the exhibits for lectures or other practical study. Conferences are held in the galleries, as there is no auditorium or lecture room. Further steps looking toward the co-operation between the Museum and the schools are under consideration.

The Museum building is situated in Fairmount Park, some distance from the centre of the city. It was the first Museum to publish a quarterly "Bulletin," and in each number special stress is laid on the description of one department. Art Primers have also been published dealing with the following subjects: "Tin Enameled Pottery," "Salt Glazed Stoneware," "Artificial Soft Paste Porcelain," and "Lead Glazed Pottery." An illustrated handbook has been published, and is sold for twenty-five cents. Mrs. C. Stevenson has recently been appointed assistant curator, and will on certain days be present to furnish information and conduct parties through the Museum.

CARNEGIE INSTITUTE, PITTSBURG, PA.

John W. Beatty, Director of Fine Arts.

The public school work carried on in Pittsburg is different from that done elsewhere. It was begun in 1901 in response to an invitation presented by a committee of principals and teachers of the academic and normal departments of the Pittsburg High Schools. On September 20th, 1902, a set of platinum prints of the permanent collection of paintings was placed in charge of Mrs. M. E. Van Wagonen, Supervisor of Art in the Public Schools, for circulation and study in the schools. The set consisted of reproductions of the Institute's forty-six paintings, of various



POTTERY, WESTERN STATE NORMAL SCHOOL, KALAMAZOO, MICH.

sizes, uniformly mounted and framed, and sufficiently large to give details. During the initial year the collection was exhibited and studied at the Fifth Avenue High School, Beltzhoover, Allen, St. Clair district, Humboldt, Morse, and Wickersham schools. Through this systematic circulation of photographs representing the Institute's permanent collection of paintings, many people living in the outlying city wards learned of the Institute's art collections, and, by the interest thus created, were attracted to the Institute and its work. A request was received in 1903 from Mary S. Garretson, Supervisor of Drawing in the Allegheny Schools, for a collection of the photographs, and in response thereto a new set was prepared, which is now in circulation. Sets of the photographs or single prints are furnished to schools desiring them, at the actual cost of printing and mounting.

A list of the classes from the Pittsburg High Schools that visited the galleries during the period of the eighth annual exhibition (1903), and to whom informal lectures were given on the paintings, shows that fifty teachers were present and were accompanied by one thousand and ninety-one students.

In 1905 a series of informal lectures was organized. These discussions upon art were given before all the instructors in the Department of Art in the Public Schools, and also before a more general group comprising all the teachers of the ward schools of the two cities.

PORTLAND ART ASSOCIATION, PORTLAND, ORE.

Henrietta H. Failing, Curator.

Co-operation with public schools, popular talks upon the exhibitions and collections, and efforts to awaken an intelligent public interest have been the purpose of the Museum from the first. A Teachers' Club meets alternate Saturday evenings during the winter. Four clubs are using the class room, and it can be secured for use by any group.

ART ASSOCIATION OF RICHMOND, RICHMOND, IND.

Mrs. M. F. Johnston, President.

Although not a museum, no account of the art activities of the United States in connection with the public schools would be complete without some reference to the fact that the Art Association of Richmond holds its annual exhibition of paintings by prominent American artists in the High

School building. It is always held in June, and is considered by the children as one of the events of the year. The Town Council appropriates one hundred dollars each year for expenses. With the Reid Purchase Fund of five hundred dollars a year, a painting is purchased, and this permanent collection remains in the school at present. Other schools in the city purchase pictures, the selection depending on the votes of the children.

ST. LOUIS MUSEUM AND SCHOOL OF FINE ARTS, ST. LOUIS, MO.

Halsey C. Ives, Director.

Particular attention is paid to the courses of lectures. The Monday afternoon course is specially adapted to be of value to teachers; the Tuesday one is for the public, including pupils of the public schools. The whole instruction, however, is based on the needs of the pupils of their own Art School and of the members of the Museum. There are two lecture halls.

The director and members of the school staff lecture frequently before clubs and other organizations. The use of the reading room is free at all times to teachers. There are about three thousand five hundred volumes, five thousand photographs and three thousand lantern slides. The photographs are lent on payment of transportation charges.

SYRACUSE MUSEUM OF FINE ARTS, SYRACUSE, N. Y.

George F. Comfort, Director.

Principals and teachers of the public schools are especially invited to all exhibitions. A feature of the special days arranged for the visits of school children is the issuing of cards for them to vote for their favorite picture, thus insuring careful study and comparison. This voting is made the subject of class discussions and class essays.

There have been numerous exhibitions of the art work done in schools. In April, 1906, the Syracuse Museum of Fine Arts, on entering its quarters in the Public Library Building, gave an exhibition illustrating the scope and methods of instruction and training in the arts as given in



DAILY TALK TO PUBLIC SCHOOL PUPILS, MUSEUM OF ART, TOLEDO, OHIO.

the city grammar schools, high schools, technical schools, the College of Fine Arts, and the College of Applied Science of the Syracuse University. In 1907 a second exhibition of this kind was held, and in January, 1908, the art work of the Rochester, N. Y., schools was shown.

THE TOLEDO MUSEUM OF ART, TOLEDO, OHIO.

The most important work of the Toledo Museum of Art is its co-operation with the public schools. If its collections and its energies were put to no other use, this branch of its work alone would be ample reason for its existence. Very few of the members have any adequate idea of what their annual dues are making possible in this direction, but, nevertheless, the work goes on quietly and systematically, spreading its influence to every far corner of the city and reaching even to the homes of every one of the twenty-one thousand children at present enrolled in the public schools.

Every day of the school year, shortly after two o'clock, a little band of boys and girls sets out from some school accompanied by several teachers, and makes its way towards the Museum, where there is to be a short talk for children at three o'clock promptly. These talks during the season of 1907-1908 have been principally on Egypt, its antiquities, history, customs and beliefs. The children come prepared, and questions put to every group each day before the talk, bring out the fact that they know something of the country, its location, climate and history. They are gathered to learn more, to see real things fashioned by these ancient people, three thousand to five thousand years before the Christian era. From October 1, 1907, to February, 1908, over five thousand children have listened to these talks in groups of from fifty to seventy-five daily.

The season's work is so planned that no two classes come at the same time; thus there is no overcrowding and nothing to disturb the attention of the children. Egypt will continue to be the general topic, until a complete round of the schools has been made, after which Greece will be taken up.

Another phase of the work consists of special talks. For instance, if a room is being decorated with photographs of Greek architecture or small cast reproductions of Greek or Renaissance sculpture, it is desirable that something be said bearing on these subjects for the purpose of

further entertaining the children in these classic surroundings. The young ladies of the Normal School have taken up Greek, Egyptian, Dutch, French and Assyrian history, and the practice department of the Normal School has sent its classes of pupils, nine or ten years of age, to listen to talks in the Greek Gallery.

During the exhibit of American water colors, five morning talks were given on American art to High School pupils. Pupils came from the public schools, and from private and parochial schools. There were, in addition, talks given at the factories at the noon hour, at the East Side Y. W. C. A., to the Business Girls' Club at the Museum, to the Federation of Women's Club Study Classes, to the Museum Art History Study Classes, and to study clubs from Defiance, Tiffin, Findlay, Bowling Green, and other surrounding towns.

Every spring at the Toledo Museum there has been held an exhibition of the work done by the pupils of the schools. The 1908 exhibit will be the most important of the kind yet held. Every child in the city will have a personal interest in the display, for every one of the twenty-one thousand pupils in the Toledo schools will be represented by at least one example of his or her work. During the exhibition the Museum is free to everybody, and special invitations are extended to all parents, school and city officials, and citizens in general.

The 1908 exhibit will occupy every gallery in the building. It will consist of the manual training work, drawing, designing, dressmaking, domestic science, and plans for houses and interior arrangements. Every one of the twenty-one thousand children in the ward schools of Toledo has received notice that his or her best work will be exhibited in the Museum of Art. This incentive to serious study is invaluable, as the exhibits shown at the Museum for the past few years have proven. The children have taken much pride in exhibiting their work. They have all visited the Museum during the school year, and this coming exhibition, which is to be their own, will give them added feeling of pride and interest in the institution.

The Toledo Museum has no endowment, and its entire annual income is not over seven thousand dollars. The success of this Museum is due entirely to the energy and enthusiasm of the Director and Assistant Director, Mr. and Mrs. Stevens. Most of the foregoing report is taken from the Toledo Museum News of February, 1908.



MODELING, MASSACHUSETTS NORMAL ART SCHOOL, BOSTON, MASS.



MODELING ROOM, SCHOOL OF INDUSTRIAL ART, PHILADELPHIA, PA.

CORCORAN GALLERY OF ART, WASHINGTON, D. C.

F. B. McGuire, Director.

Teachers and pupils, when coming in a body, are always admitted free of charge; upon request full information is given with critical discussion by members of the Art School staff.

WORCESTER ART MUSEUM, WORCESTER, MASS

Rev. Austin S. Garver, Chairman Committee on Instruction.

A large picture gallery, seating about one hundred and fifty, is used for the series of lectures given annually under the auspices of the Worcester Art Society. Public school pupils under the guidance of their teachers are admitted free.

CONCLUSION.

Leaving out of the question the relative importance of the collections of the various art museums throughout the United States, their activities in extending an appreciation of art may be summarized as follows: The most systematic instruction to teachers is being given in Boston; special written aid for teachers may be secured at the Metropolitan Museum in New York; the best work in co-operation with the public schools is being done in Toledo; the largest number of books will be found at the Metropolitan Museum, although the best arranged library is at the Art Institute of Chicago, where there is also a good library class room; both Boston and the Metropolitan have class rooms equipped with lanterns, for the use of teachers as well as staff lecturers. The popular lecture is most successfully carried out in the Sunday series in Detroit; the "docent" system is well established in Boston; the circulation in the public schools of photographs of paintings in the local museum is done systematically only in Pittsburg. The largest collection of photographs for reference is in Boston; the best series of inexpensive reproductions will be found at the Metropolitan Museum in New York. The largest collection of lantern slides is at Detroit; these, as well as the books and photographs, are lent to schools and responsible organizations. The Boston Museum publishes the best descriptive handbook, and the Pennsylvania Museum

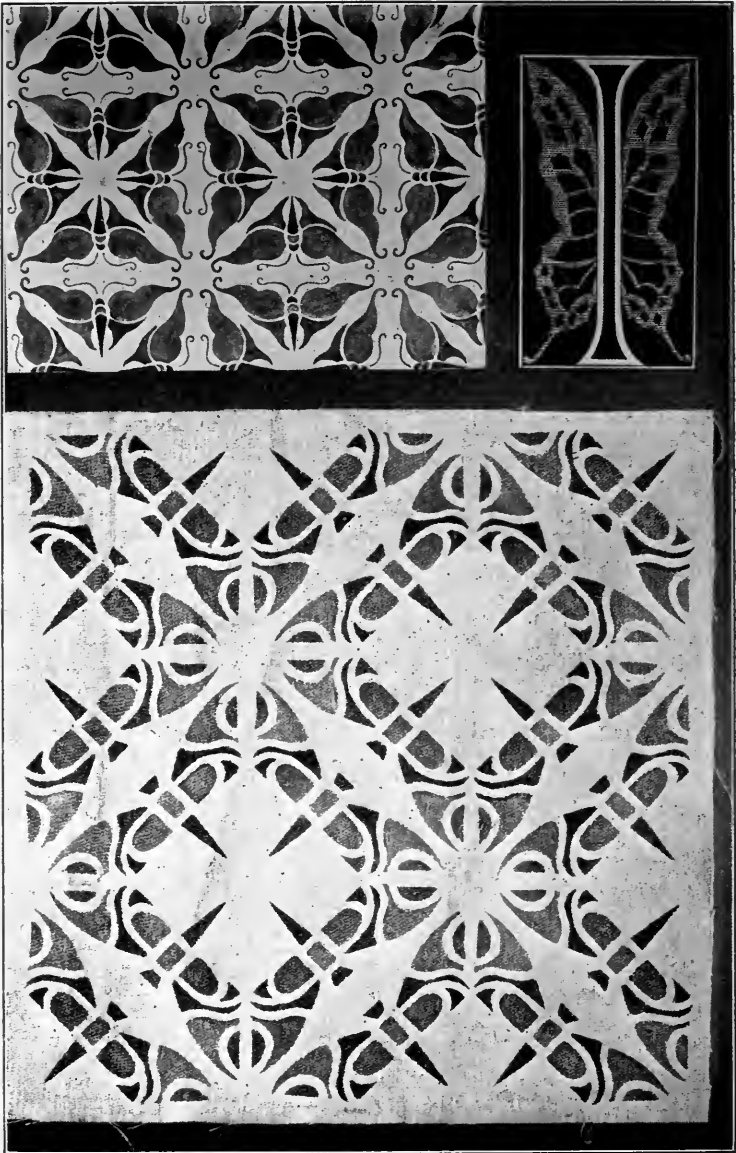
issues the only monographs. Monthly publications are issued in Buffalo, New York, and Toledo; there is a bi-monthly in Boston; and quarterlies are published in Chicago, Detroit, Brooklyn, and Philadelphia. The best method of labeling will be found in Brooklyn; scrap books on decorative art are the feature of the Cooper Union Museum in New York; while in Richmond, Ind., it is the vote of the children that decides the purchase each year of a picture from the current exhibition.

Too much stress cannot be laid on the necessity for the training of teachers in the appreciation of art. In an article on "The Art Museum and the Public School" in the "Art Bulletin," Dr. James P. Haney states: "A necessary function of the art museum is the interpretation of its material to those who will become interpreters. The museum should, in other words, teach teachers, that they may teach their pupils. With the establishment of an educational department the value to the community of any art collection increases many fold. As a people we are trying to raise our standards of taste. The art museum is, of all agents, the one which best aids to this end, but training must be given in an active, not a passive way."

As far back as February 28, 1889, George Brown Goode, in a lecture before the Brooklyn Institute of Arts and Sciences on "The Museum of the Future," predicted that by 1914 the United States would take the lead in the popularizing of art museums. He reasoned that the first great exposition was held in London in 1851, and that in thirty-eight years the South Kensington Museum had reached its wonderful development. Taking, therefore, the first exposition in this country, the Centennial in Philadelphia in 1876, he allowed the same number of years for our development along these lines. As long as people do not know the attractive qualities that come from the appreciation of art, there will be no demand for artistic productions, but when their eyes have been opened by the wonders of a "World's Fair," or even a "Loan Collection," then the demand is created.

The following is quoted from Mr. Goode's address: "In this busy age each man is seeking to know all things; life is too short for many words. The eye is used more and more, descriptive writing is set aside for pictures, and pictures are replaced by actual objects. The lecturer uses a stereopticon to re-enforce his words, the editor illustrates his journal, the merchant and manufacturer recommend their wares by vivid posters. * * *

"Amid such tendencies the museum should be the most powerful and useful auxiliary. The museum of the past must be transformed from a cemetery of bric-a-brac into a nursery of living thought. The museum of the future must stand side by side with the library and the laboratory as a part of the teaching equipment of the college and university, and co-operate with the public library as one of the principal agencies for the enlightenment of the people."



APPLICATION OF BUTTERFLY MOTIF, NORMAL CLASS,
SCHOOL OF DESIGN FOR WOMEN, PHILADELPHIA, PA.

EXTENT AND COST OF ART INSTRUCTION IN THE PUBLIC SCHOOLS.

BY GEORGE H. MARTIN.

*From Statistics Gathered by the Bureau of Education,
Washington, D. C.*

THE purpose of this chapter is to show by means of statistics what progress has been made in the United States in the development of art instruction, using the term in the broadest sense as including not only drawing, but manual work of all kinds, whether called handicraft, manual training or technical instruction.

The standing acquired by special instruction is determined by several elements:

1. The extent to which it is required.
2. The number of students drawn to it when it is elective.
3. The provisions for its direction and supervision.
4. The aids furnished supplementary to instruction as by libraries and museums.
5. The expenditures for it.

DRAWING IN ELEMENTARY SCHOOLS.

It should be remembered that education as such is not among the functions of the United States Government, and the State governments vary very greatly as to the details of their requirements. Large freedom is allowed to municipalities in the scope of the education which they furnish. The true measure of public sentiment in favor of any branch of instruction is, therefore, the extent to which cities have introduced it and the liberality with which they have supported it.

Drawing is required to be taught in all the elementary schools of only

the following twelve States: Arizona, California, Indiana, Louisiana, Maryland, Massachusetts, North Carolina, South Carolina, South Dakota, Utah, Vermont and Virginia. But in a large proportion of the cities, in every State, drawing is required to be taught to all the pupils.

There are in the United States 1,325 cities of four thousand population and over. Reports have been received from 996 of these cities, and in 933, or 93.6 per cent., of these, drawing is a required subject in the elementary schools. In 701 of these cities a special supervisor or director of drawing is employed at an average salary of \$768. The aggregate expenditure for drawing supplies in 710 of these cities reporting is \$264,734.

HANDICRAFT IN THE ELEMENTARY SCHOOLS.

The progress of art instruction is shown by the extent to which the elementary drawing has become fused into what may be called handicraft instruction, of which drawing is the foundation and constructive work the practical application. In 253 cities handicraft is required in all the grades, and in some of the grades in a large number of other cities. A special supervisor or director of handicraft in 361 cities is employed at an average salary of \$953. The cost of handicraft material in 430 cities reporting is \$226,649.

DRAWING AND HANDICRAFT IN HIGH SCHOOLS.

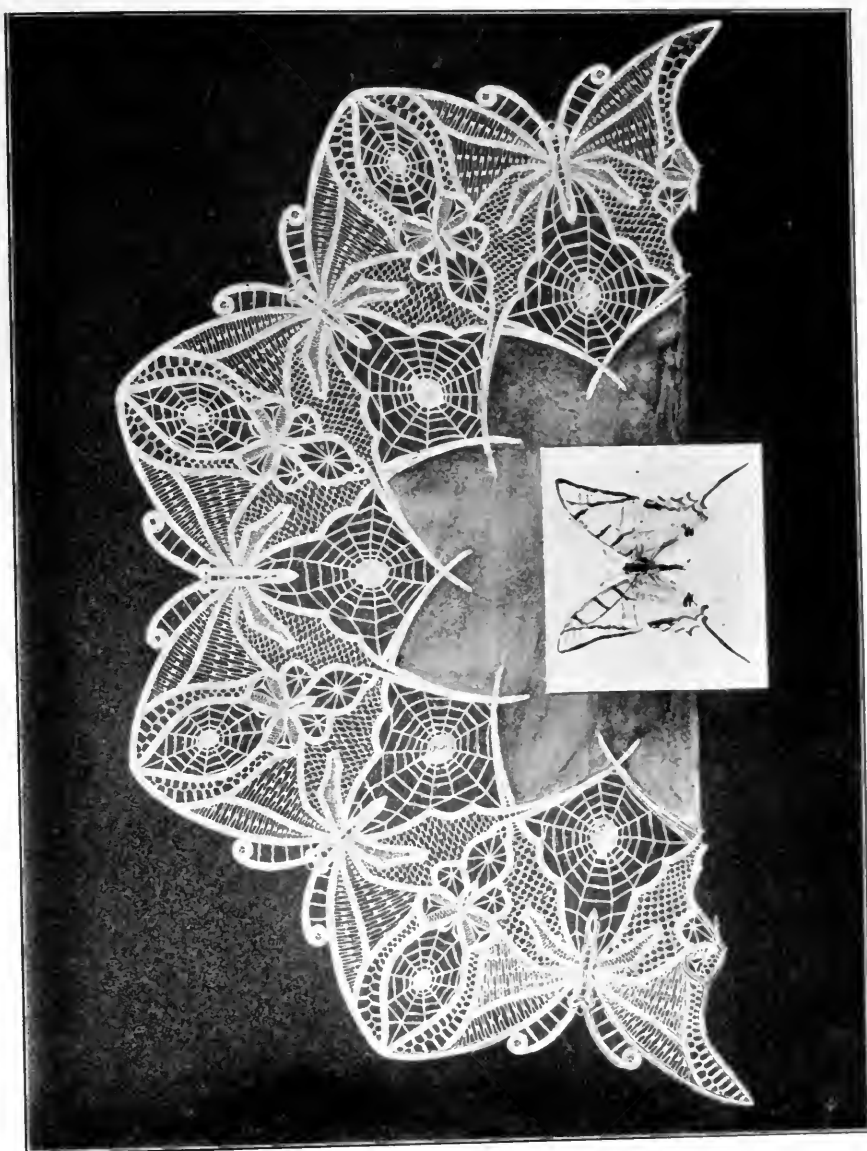
Of the free public high schools reporting, drawing is required in 280, and it is elective in 356.

The number of students in these schools taking free-hand drawing is 68,088; the number taking mechanical drawing is 24,911.

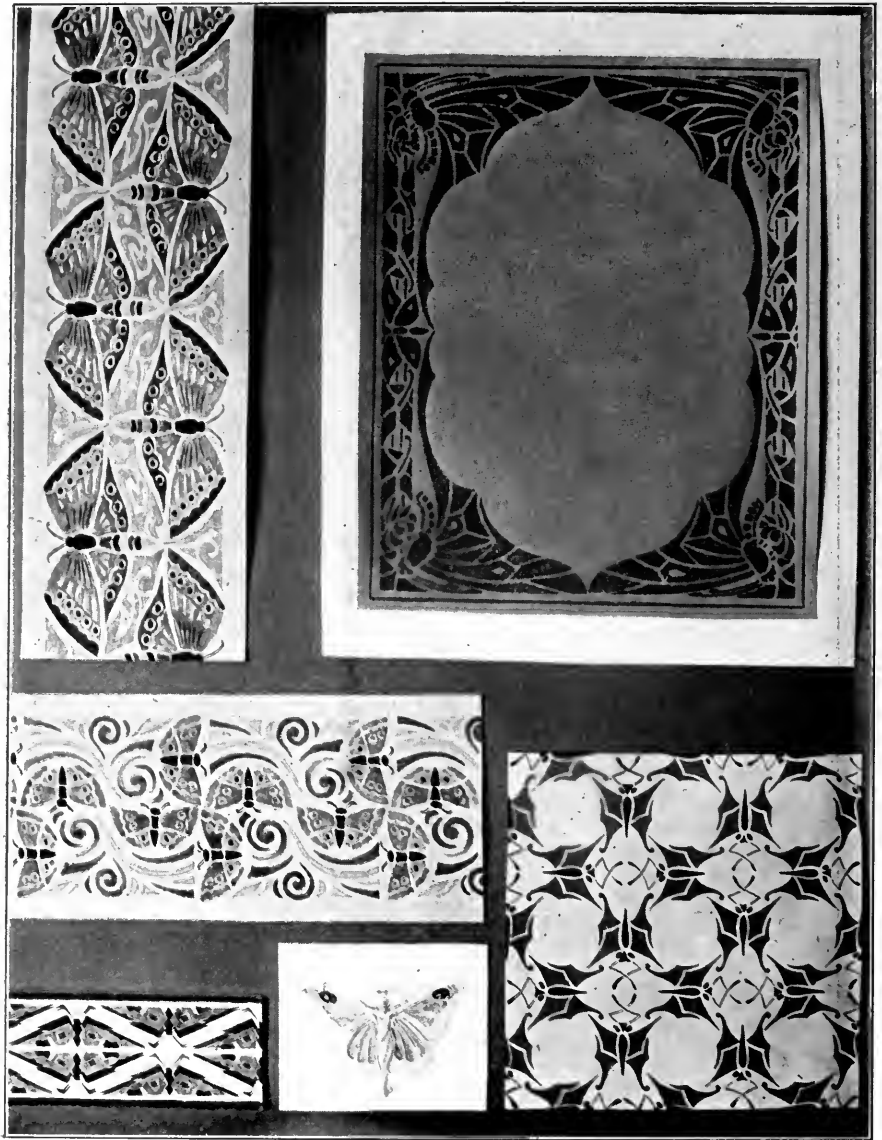
Handicraft is reported as practiced in 290 high schools. A part of the salary paid to supervisors of handicraft, as reported under elementary schools, should doubtless be charged to the high schools, as the same person usually supervises the work in all the schools of the city.

The expenditure for materials for drawing and handicraft in the high schools is reported for 346 high schools at \$72,314.

An expenditure of \$192,347 for art reference material is reported by 293 cities.



APPLICATION OF BUTTERFLY MOTIF, NORMAL CLASS, SCHOOL OF DESIGN FOR WOMEN, PHILADELPHIA, PA.



APPLICATION OF BUTTERFLY MOTIF TO VARIOUS MATERIALS, NORMAL CLASS, SCHOOL
OF DESIGN FOR WOMEN, PHILADELPHIA, PA.

INSTRUCTION IN MANUAL ARTS, INCLUDING DRAWING, ABOVE THE
ELEMENTARY SCHOOLS.

Art instruction is largely elective on reaching the secondary and collegiate instruction. That it is widespread is shown by the following figures furnished by institutions in every State except Nevada. Had all institutions of all grades reported, the figures would have been greatly in excess of those that have been furnished:

Institutions.	No. of students in manual arts.	Cost of plants for manual arts.	Total annual expenditures for manual arts.
Public High Schools.....	173,981	\$1,346,371	\$772,225
Private High Schools.....	21,827	216,743	121,781
Manual Training Schools.....	61,249	8,722,772	1,219,107
Normal Schools	31,678	313,459	195,395
Universities, Colleges, and Technolog- ical Schools	26,768	6,599,478	1,192,410
Totals	315,503	\$17,198,823	\$3,500,919

The significance of the above figures, showing the number of students in manual arts, is shown by comparing them with the whole number receiving literary instruction in the same institutions, which is reported as follows:

Institutions.	Number of students receiving literary instruction.
Public High Schools.....	299,589
Private High Schools.....	32,305
Manual Training Schools.....	47,856
Normal Schools	46,578
Universities, Colleges, and Technological Schools.....	94,672
Totals	521,000

It would appear from these figures that, if 521,000 represents the entire number of students receiving literary instruction in the institutions reporting, 315,503, or about 60 per cent., are receiving as a part of their education art instruction in some form.

PROVISIONS FOR SUPERVISION AND INSTRUCTION.

Besides the supervisors employed in cities, two States, Massachusetts and New York, employ a State agent or director for the promotion of drawing and the manual arts.

The future of art instruction is rendered most promising by the fact that teachers in training in the normal schools of thirty-eight of the forty-six States are pursuing courses in drawing or manual training or both.

In the reformatories of California, Colorado, Indiana, Iowa, Kansas, Maryland, Massachusetts, Minnesota, Missouri, New York, Ohio, Pennsylvania, Utah, Virginia and Wisconsin manual arts instruction under special teachers forms a part of the curriculum, and is relied on as the most useful means of developing both character and ability.

ART LIBRARIES AND MUSEUMS.

The development of these adjuncts of instruction in connection with institutions of learning is yet in its infancy, but that a good beginning has been made is shown by the following figures:

Institutions.	Libraries.		Museums.	
	Number reporting.	Volumes.	Number reporting.	Aggregate value.
Public High Schools.....	122	11,723	128	\$26,695
Private High Schools.....	40	5,156	62	48,345
Manual Training Schools.....	40	122,985	26	118,430
Normal Schools	42	8,516	41	15,445
Universities, Colleges, and Techno- logical Schools	51	154,311	47	65,885
Totals	295	302,691	304	\$274,800

SCHOOL ROOM DECORATION.

Of all the changes which recent years have wrought in public school life and work, none is more striking, perhaps none more significant, than the change in the appearance of the school rooms. Cold, bare and repelling walls, which were once universal, are now rarely found. Even the humblest rooms show some attempts at decoration, and many buildings are so adorned with casts and pictures as to minister silently and powerfully to that appreciation of the beautiful, which is one of the chief ends of art instruction.

The most interesting fact about this matter is that for the most part the money expended for decoration has been earned by the pupils themselves by means of musical or literary entertainments, or has been given by graduating classes as a token of their appreciation of school opportunities.

The figures presented by the following table are fragmentary even for the classes of institutions reporting, and do not include the elementary school rooms, where probably the expenditure is more than in all the higher institutions:

Institutions.	Number reporting decorations.	Aggregate value of such decorations.
Public High Schools.....	420	\$123,129
Private High Schools.....	87	30,277
Manual Training Schools.....	37	17,805
Normal Schools	51	23,750
Universities, Colleges, and Technological Schools.....	43	30,755
Totals	638	\$225,716

The statistics presented here are necessarily incomplete. They measure only in part the interest felt in the subject of art instruction. But it should be noticed that they represent not a government interest, but a popular interest, because every dollar expended, except a small amount received for endowments in higher institutions, has come directly from the pockets of the people through voluntary public taxation.

Among the inquiries made of the cities was the following: "Is interest in manual arts education increasing?" Of the 933 towns responding, 729 answered this question in the affirmative.

It would seem reasonable to expect, therefore, that when the next International Congress meets, the United States will report more students under art instruction and a still more generous expenditure of public funds for the purpose.



POTTERY, NEWCOMB COLLEGE, NEW ORLEANS, LA.

BIOGRAPHICAL NOTES OF CONTRIBUTORS.

EARL BARNES.—Born Oswego, N. Y. Educated in the Oswego Normal School; Cornell University, A. B., M. S.; one year at Zurich, Switzerland. Taught all grades of the lower schools; European history, Indiana University 1889-1891; Professor of Education, Stanford University, 1891-1897. Author of "Studies in Education" (First Series 1896-9, Second Series 1902); "Where Knowledge Fails"; contributor to "Pedagogical Seminary" and to the proceedings of the National Education Association. Lecturer on educational subjects.

CHESHIRE LOWTON BOONE.—Born Rich Square, Indiana. Educated in the public schools of Frankfort and Bloomington, Ind.; Michigan State Normal College, Ypsilanti, Mich., 1893-4; Michigan University, Ann Arbor, Mich., 1895-6; Teachers College, New York City, 1898-1900. Architectural draftsman in Detroit, Mich., 1897-8; teacher of clay modeling, Montclair, N. J., 1900; Supervisor of primary drawing and manual training, Montclair, N. J., 1905; Director of art and handwork, Montclair, N. J., 1906; Director of drawing and manual training, State Normal School, Montclair, N. J., 1908. Member Council of Supervisors of Manual Arts; School Crafts Club of New York; Eastern Art Teachers Association; Eastern Manual Training Association; National Society for the Promotion of Industrial Education. Contributor to various educational magazines and to the "Year Book" of the Council of Supervisors of Manual Arts.

JEANNETTE BUCKLEY.—Born Toledo, Ohio. Educated in the grammar and high school of Chicago, Ill.; Art Institute of Chicago. Instructor at private schools in Chicago; Principal of Normal Department, Art Institute of Chicago. Member Chicago Society of Artists.

FREDERIC LYNDEN BURNHAM.—Born Taunton, Mass. Educated in the public schools of Taunton; private schools in West Virginia and Texas; Massachusetts Normal Art School, Boston; Art School of Yale University, New Haven, Conn. Teacher of drawing, Taunton night schools; Supervisor of drawing, North Adams, Mass., 1896-9; Supervisor of drawing, New Haven, Conn., 1899-1903; Supervisor of drawing, Providence, R. I., 1903-5; Agent for the promotion of the manual arts in the State of Massachusetts since 1906; member of the faculty and instructor in summer courses, Hyannis Normal School, Hyannis, Mass. Member New Haven Paint and Clay Club; Barnard Club, Providence; Whittemore Club, Boston; Connecticut State Teachers' Association; Providence Teachers' Association; Rhode Island Institute of Instruction; New England Superintendents' Association; Council of Supervisors of the Manual Arts; Eastern Art Teachers Association; Massa-

chusetts Normal Art School Alumni Association. Painter. Contributor to the "Year Book" of the Council of Supervisors of the Manual Arts and to educational magazines.

CHARLES MILTON CARTER.—Born North Brookfield, Mass. Educated in public schools and Polytechnic School at Worcester, Mass.; Massachusetts State Normal Art School, Boston. Instructor at Massachusetts Normal Art School, Boston; State Supervisor of drawing, Massachusetts; Agent of the Massachusetts State Board of Education for the Promotion of Industrial Drawing; Principal evening industrial art school, Boston; Director of drawing, Quincy, Mass.; Director of drawing, Denver, Colo. Member of Eastern Drawing Teachers Association; Western Drawing and Manual Training Association; Colorado State Teachers' Association; Denver Artists' Club; International Jury of Awards, Department of Art Education, St. Louis Exposition; President of Honor for the United States at the First International Congress for the Development of Drawing, Paris, 1900. Author of "Some European Industrial Art Schools"; contributor to various educational magazines. Portrait and landscape painter.

JULIA CECILIA CREMINS.—Born New York City. Graduated from Normal College, New York City; student at Artist Artisan Institute; School of Applied Design for Women; Art Students' League; New York School of Art; New York University; Columbia University Summer School; Harvard University Summer School. Assistant to Director of art and manual training, Boroughs of Manhattan and the Bronx, New York, N. Y., 1897-1908. Member of Eastern Art Teachers Association; Teachers' Art Club of New York; Council of Supervisors of the Manual Arts. Lecturer at New York University; contributor to the "Year Book" of the Council of Supervisors of the Manual Arts.

JAMES PARTON HANEY.—Born New York City. Graduated College of the City of New York, B. S., 1888; graduated College of Physicians and Surgeons, Columbia University, M. D., 1892; student at Art Students' League; Artist Artisan Institute; New York School of Art. Teacher of manual arts Public Schools, New York, N. Y., 1888-91; practiced medicine, 1892-94; lecturer New York University, School of Pedagogy, 1895-99 and 1906-08; since September, 1896, Director of Art and Manual Training in the Public Schools of New York City, Boroughs of Manhattan and the Bronx. Member National Education Association; Council of Supervisors of the Manual Arts (President, 1901-4); Eastern Art Teachers Association; Eastern Manual Training Association; Public Education Association of New York City (Advisory Board); National Society for the Promotion of Industrial Education (Secretary); School Crafts Club (President, 1901); Municipal Art Society of New York; Salmagundi Club; Graduates' Club; Teachers' Art Club (President). Sometime associate editor "Manual Training Magazine"; contributor to magazines on topics dealing with medical aspects of teaching, industrial education, and manual arts; lecturer on manual, art, and industrial topics.

JAMES FREDERICK HOPKINS.—Born Newton, Mass. Educated in public schools and high school, Newton, Mass.; Massachusetts Normal Art School, Boston, Mass. Teacher in evening drawing schools, Newton, Mass., 1888; Art Department, Pratt Institute, Brooklyn, N. Y., 1889-96; Director of drawing, Boston public schools, 1896; Director, School of Art and Design, Maryland Institute, Baltimore, since 1906. Lecturer, Brooklyn Institute of Arts and Sciences; Art School of Yale University, 1904. Special investigation of European industrial and applied art schools for Committee on Drawing, Boston public schools, 1903. Member Massachusetts Normal Art School Alumnae Association; Eastern Art Teachers Association; Brooklyn Institute of Arts and Sciences; Society of Arts and Crafts, Boston; Boston Art Club; University Club, Baltimore; Educational Society, Baltimore. Author of "Outlines of Lessons in Drawing"; contributor to educational programs and magazines.

FLORENCE NIGHTINGALE LEVY.—Born New York City. Educated at private school in New York; National Academy of Design; Teachers College, New York; student at the Louvre, Paris, under George Lafenestre. Assistant, art department Pan-American Exposition, Buffalo, 1901; editor weekly "Art Bulletin," 1901-1907; editor "American Art Annual," since 1898. Contributor to magazines; lecturer on art. Member National Arts Club; Municipal Art Society of New York; National Society of Craftsmen; Public Education Association of New York (Chairman Art Committee); National Society for the Promotion of Industrial Education.

HARRIET CECIL MAGEE.—Born Mashwaak, N. B., Canada. Graduate of Provincial Normal School, Fredericton, N. B., and of Mount Holyoke College, South Hadley, Mass.; studio work in Boston and New York. Taught in elementary schools, Fredericton, N. B.; Acadia Seminary, Wolfville, N. S.; Warren Academy, Warren, Pa.; Director of art education, State Normal School, Oshkosh, Wis.; supervising teacher of drawing, elementary schools of Chicago. Member Western Drawing Teachers' Association (President, 1895-96); National Education Association; Art and Music Committee Religious Education Association; Chicago College Club; Chicago Teachers' Manual and Art Association.

GEORGE HENRY MARTIN.—Born Lynn, Mass. Graduate of Lynn High School; Bridgewater State Normal School. Teacher in Bridgewater State Normal School, 1864-82; Agent Massachusetts Board of Education, 1882-92; Supervisor Public Schools of Boston, 1892-1904; Secretary Massachusetts Board of Education since 1904. Member National Education Association; American Institute of Instruction; National Council of Education; Massachusetts Council of Education (President); American Association of School Hygiene. Honorary degrees of A. M., Amherst College, 1879; Litt. D., Tufts College, 1905. Author of "English Language," "Evolution of the Massachusetts Public School System," "Hints on Teaching Civics."

COLIN ALEXANDER SCOTT.—Born near Ottawa, Canada. Educated in the public schools of New York City and in the College of the City of New York; completed work for a degree at Queen's University, 1886; student at Ottawa Art School, 1889-92. Supervisor of drawing, City of Kingston, Canada; Science Master, Ottawa Collegiate Institute, 1887-95; Fellow in Psychology, Clark University, 1895-7 (Ph. D., 1897); head of department of psychology, Chicago Normal School, 1897-1901; Colorado Normal School, Greeley, Colo., 1902; Miami University, Oxford, Ohio, 1902-3; head of department of psychology, Boston Normal School, 1903-8.

WILLIAM WOODWARD.—Born Seekonk, Mass. Pupil of Rhode Island School of Design, Providence; graduate Massachusetts Normal Art School, Boston; pupil of Boulanger and Lefebvre, Paris, 1886. Instructor Rhode Island School of Design, Providence, 1884; teacher of drawing Tulane University, New Orleans, 1884-94; Tulane Free Drawing School, 1885-94; Art Department, Newcomb College, New Orleans, 1887-88; Professor of architecture, Tulane University, 1894-1900; drawing and painting, 1901-07; head of department of architecture, Tulane University, since 1907. Corresponding member American Institute of Architects; member Louisiana Art Teachers' Association (President); Art Association of New Orleans; Louisiana State Public School Teachers' Association; Eastern Art Teachers' Association; Western Drawing and Manual Training Association. Contributor to educational magazines.









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